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ABSTRACT

This curriculum resource is intended to help make students of Latin, Greek and other subjects more aware of America's classical heritage. It is designed to be used selectively by teachers to enrich the regular curriculum in classical languages in elementary and secondary schools. In providing background information for the teacher and suggestions for instructional activities, it interrelates Latin and Greek with history, law, literature, art, architecture and other disciplines. The 11 chapters deal with: (1) the classical heritage in the discovery of America, (2) classical influence in colonial education, (3) Benjamin Franklin and the classics, (4) James Logan and the classics, (5) Benjamin Rush and the classics, (6) Thomas Jefferson and the classics, (7) revolutionary patriots in the Roman and American republics, (8) classical influence on the American government, (9) our legal heritage from Greece and Rome, (10) a sampling of the classical influence in 20th century American literature, and (11) classical influence on American art and architecture. A five-item annotated bibliography and a form for evaluating this resource conclude the volume. (Author/RM)

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" George Washington as Olympian Zeus"

by Horatio Greenough

THE CLASSICAL HERITAGE IN AMERICA

A Curriculum Resource

INSTRUCTIONAL SERVICES - CURRICULUM OFFICE
THE SCHOOL DISTRICT OF PHILADELPHIA

2

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THE CLASSICAL HERITAGE IN AMERICA

A CURRICULUM RESOURCE

TENTATIVE EDITION

INSTRUCTIONAL SERVICES, CURRICULUM OFFICE
THE SCHOOL DISTRICT OF PHILADELPHIA

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The School District of Philadelphia

FOREWORD

America's Bicentennial has engendered a renewed interest in our nation's classical heritage. Our Founding Fathers were thoroughly grounded in classical learning. The American ideal of free men governing themselves is essentially Greco-Roman. The classical heritage has influenced many facets of American civilization from the era of discovery and exploration to the present.

The Curriculum Resource is intended to help make students of Latin and Greek and other subjects more aware of America's classical heritage. It is designed to be used selectively by teachers to enrich the regular curriculum in classical languages in elementary and secondary schools. In providing background information for the teacher and suggestions for instructional activities, it interrelates Latin and Greek with history, law, literature, art, architecture and other disciplines.

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INTRODUCTION

I. THE PURPOSE OF THIS CURRICULUM RESOURCE

This Curriculum Resource is intended:
...to assist School District teachers of Latin and Greek at all levels to infuse into the curriculum material on the classical heritage in America. Toward this end it gathers together selected background information and teaching suggestions not generally available to teachers nor generally treated in traditional classical language courses.

...to form the basis for an interdisciplinary Classical Humanities minicourse or minor on the Classical Heritage in America. The minicourse might be incorporated into the regular Latin or Greek course (e.g., one day a week or daily for several weeks) or in certain situations (e.g., schools with flexible scheduling or alternative programs) rostered as a seperate course.

Inasmuch as America's Bicentennial has provided new impetus to investigation of our country's diverse cultural, linguistic, and ethnic roots, it seems appropriate to look more closely at a truly common feature of our civilization viz, the classical heritage. It is hoped that this Curriculum Resource will allow pupils in the School District to benefit directly from recent new research done on the classical heritage in America.

II CONTENT AND ORGANIZATION

The classical heritage is so broad and has permeated so much of our national life - in such areas as language, literature, music, art, architecture, law, government, science, religion, and folklore that any reasonably complete treatment would fill libraries. Furthermore, the classical heritage in America has not been the subject of exhaustive scholarly research, and a great deal of information on it is not readily available.

This Curriculum Resource therefore contains a selective treatment of the classical heritage in America. There were three criteria for the selection of content:

1) The content must be an important aspect of the classical heritage in America.

2) The content must be potentially interesting to pupils in the Philadelphia schools.

3) Information on the topic must be readily available.

Each chapter of the Curriculum Resource has two selections:

I. BACKGROUND INFORMATION FOR THE TEACHER
II. TEACHING SUGGESTIONS. THE BACKGROUND INFORMATION should be read carefully in order to provide a broad overview of the chapter topic. The teacher may use the Teaching Suggestions at her or his discretion.

Slide sets accompany the chapter on the classical heritage in American art and architecture. There is commentary for the slide sets in the Curriculum Resource. Teachers in the School District who wish to use the slide sets should communicate with:

The Curriculum Specialist for Classical Languages
Division of Foreign Languages
Administration Building
21st and Parkway
Phone 299-7791

There is a brief annotated bibliography for teacher reference.

I

CHAPTER I

THE CLASSICAL HERITAGE IN THE DISCOVERY OF AMERICA

I. BACKGROUND INFORMATION FOR THE TEACHER

A. THE ANCIENT GREEK INTEREST in GEOGRAPHY

The Greeks were the great geographers of the ancient world. Their interest in their physical environment was much greater that that of the older cultures along the Nile and the Euphrates. Homer's ODYSSEY and the legend of the Argonauts are indications of the Greek interest in geography. By the 5th century B.C. the Pythagorean school had evolved the theory that the earth was a sphere. The Greeks explored the Mediterranian, Black, and Caspian Seas and reached the British Isles by the 4th century B.C. The campaign of Alexander the Great in India further increased Greek knowledge of the world.

Aristotle, a contemporary of Alexander, believed that the earth was a sphere. He concluded that the distance across the ocean from Spain to India was not great and that there was no land in the way. Columbus when he planned his voyage across the sea followed the Aristotelian viewpoint regarding the spherical shape of the earth.

The city of Alexandria, founded in Egypt by Alexander the Great, was a center of geographical learning. The most famous geographer of Alexandria was Claudius Ptolemaeus (A.D. 127-160), otherwise known as Ptolemy.

His books are regarded as the starting point for modern geography. He tried to determine the longtitude and latitude of all known locations. His estimate of the earth's circumference was too small, and this estimate gave explorers such as Columbus the view that there was a short western seaway to India.

B. THE ANCIENT ROMAN INTEREST IN GEOGRAPHY

Compared with Greece, Rome had little to show in the way of geographical thought and literature. The Romans in general were more inclined to be administrators, generals, and empire builders rather than contemplators their environment. The Greek Strabo (64 B.C. to A.D. 20) provided the Romans with needed reference books on geography. Strabo was rediscovered in the early Renaissance and had considerable influence at that time.

Pliny the Elder devoted 4 books of his HISTORIA NATURALIS to geography. Much serious information is found here along with much fiction.

With the decline of Rome, geography as a science also declined. Strict Biblical interpretation resulted in the theory of a flat earth with Jerusalem at its center and the Garden of Eden somewhere north of Jerusalem.

C. THE ROLE OF MYTH in the DISCOVERY of AMERICA

Renaissance explorers feared sailing off the edge of a flat earth, meeting sea monsters, and encountering strange phenomena. They searched through the records of classical antiquity to find information that might aid or comfort themselves. The myths about the Islands of the Blessed (Elysion) and the Lost Atlantis were especially important as was Seneca's prophecy of a new world.

1. The Islands of the Blessed.

In Homer's ODYSSEY (4,561 - 569) Proteus foretells the future of King Menelaos in these words:

> As to your own destiny, prince Menelaos,
> you shall not die in the bluegrass land of Argos;
> rather the gods intend you for Elysion
> with golden Rhadamanthos at the world's end,
> where all existence is a dream of ease.
> Snowfall is never known there, neither long
> frost of winter, nor torrential rain,
> but only mild and lulling airs from Ocean
> bearing refreshment for the souls of men--
> the West Wind always blowing.
> For the gods
> hold you, as Helen's lord, a son of Zeus.
> (Fitzgerald translation)

Homer locates Elysion at the world's end where the West wind blows.

The fullest description of the Isles of the Blessed (Elysion) is to be found in Plutarch's LIFE OF SERTORIUS (8.9). Sertorius was a Roman general of the 1st century B.C. Here is the passage:

> "He escaped with difficultv, and after the wind ceased, ran for certain desert islands scattered in those seas, affording no water, and after passing a night there, making out to sea again, he went through the straits of Cadiz, and sailing outward, keeping the Spanish shore on his right hand, landed a little above the mouth of the river Baetis, where it falls into the Atlantic Sea, and gives the name to that part of Spain, Here he met with seamen recently arrived from the Atlantic islands, two in number, divided from one another only by a narrow channel, and distant from the coast of Africa ten thousand furlongs. These are called the Islands of the Blest; rain falls there seldom, and in moderate showers, but for the most part they have gentle breezes, bringing along with them soft dews, which render the soil not only rich for ploughing, and planting, but so abundantly fruitful that it produces spontaneously an abundance of delicate fruits, sufficient to feed the inhabitants, who may here enjoy all things without trouble or labour. The seasons of the year are temperate, and the transitions from one to another so moderate that the air is almost always serene and pleasant. The rough northerly and easterly winds which blow from the coasts of Europe and Africa, dissipated in the vast open space, utterly lose their force before they reach the islands. The soft western and southerly winds which breathe upon them sometimes produce gentle sprinkling showers, which they convey along with them from the sea, but more usually bring days of moist, bright weather, cooling and gently fertilising the soil, so that the firm belief prevails, even among the barbarians, that this is the seat of the blessed, and that these are the Elysian Fields celebrated in Homer.

When Sertorius heard this account, he was seized with a wonderful passion for these islands, and had an extreme desire to go and live there in peace and quietness, and safe from oppression and unending wars..."

2. LOST ATLANTIS

An even more famous "lost world" in the Atlantic Ocean is Plato's Atlantis, Plato mentions Atlantis is his TIMAEUS and CRITIAS. Plato is sketching in allegorical terms a utopian society. He creates the myth for philosophical reasons. He did not intend that it should be accepted as literally true. However, some people have always accepted it as true.

Modern studies have attempted to identify Atlantis with volcanic islands in the Aegean, with a "lost" continent under the Atlantic, and with various Carribean islands. Atlantis tended to reassure early explorers about the existence of land in the Atlantic. For a time after America was discovered, people believed that it was Atlantis.

3. NEW WORLDS in SENECA

One of the most remarkable predictions on the discovery of the new world is found in Seneca"s play MEDEA (364 et. seq.)

Nunc eam cessit pontus et omnes
patitur leges; non Palladia
compacta manu regumque ferens
inclita remos quaeritur Argo--
quaelibet altum cumba perrat;
terminus omnis motus et urbes
muros terra posuere nova,
nil qua fuerat sede reliquit
pervius orbis:
Indus gelidum potat Araxen,
Albin Persae Rhenumque bibunt--
venient annis saecula seris,
quibus Oceanus vincula rerum
laxet et ingens pateat tellus
Tethysque novos detegat orbes
nec sit terris ultima Thule.

> Now, in our time, the deep has ceased resistence and submits utterly to law; no famous Argo, framed by a Pallas' hand, with princes to man its oars, is sought for, any little craft now wanders at will upon the deep. All bounds have been removed, cities have set their walls in new lands, and the world, now passable throughout, has left nothing where it once had place: the Indian drinks of the cold Araxes, the Persians quaff the Elbe and the Rhine. There will come an age in far-off years when Ocean shall unloose the bonds of things and a great land lie open when Tethys shall disclose new worlds and Thule not be the limit of the land.

In the Age of Columbus; this brief chorus was regarded as a brilliant foreshadowing of contemporary exploits. There exists in Spain a copy of Seneca's MEDEA that Ferdinand Columbus, the son of the great explorer, owned. In the margin next to this passage Ferdinand Columbus wrote the following:

Haec prophetia expleta est per patrem meum Cristoforum Colombum admirantem, anno 1492. ("This prohecy was fulfilled by my father Christopher Columbus the Admiral in the year 1492").

II TEACHING SUGGESTIONS:

A. Tell pupils about the ancient Greek and Roman interest in geography. Put key terms on the chalkboard and have pupils copy and explain these.

B. Read the passages from the ODYSSEY and the VITA SERTORII given in this unit about the Isles of the Blest. Ask the pupils if they would enjoy living in the Islands of the Blest. Ask why or why not. Compare the Islands of the Blest to Nirvana or our conception of Nirvana.

C. Read the prophecy of Seneca first in English and then in Latin. Have pupils echo the Latin phrase by phrase rhythmically. Have the pupils learn the following lines from Seneca to the tune of My Country' Tis of Thee.

Et ingens pateat
tellus Tethysque
novos detegat
orbes nec sit terris
ultima Thule
ultima Thule
Thule, Thule

D. Pupils in upper schools may be given the passage from Seneca to read and answer comprehension questions about it in Latin.

Possible questions include:

1. Quid cessit?
2. Quid Indus potat?
3. Quis laxet vincula rerum?
4. Qualis tellus pateat?
5. Eritne Thule ultima terris?

E. The legend of Atlantis fascinates students. After discussing it invite pupils to invent a utopian society of their own either in writing or orally.

F. Upper school pupils may be invited to read extracts from the TIMAEUS (20-25) and CRITIAS (108-121) of Plato dealing with Atlantis. Written summanes and reactions may be developed for these passages.

CHAPTER II

THE CLASSICAL INFLUENCE IN COLONIAL EDUCATION

I. BACKGROUND INFORMATION FOR THE TEACHER

The study of classical languages was the most important ingredient in colonial education. Only people who knew Latin and Greek were considered educated. The colonial system of education was imported, of course, from Europe. America imitated the emphasis on classical language study found in the European schools and universities.

Elementary Schools are still called grammar schools because in colonial times they emphasized Latin grammar in preparation for reading classical literature in the secondary schools.

Secondary schools had the task of preparing students for admission to a university. University admission requirements included facility in reading Vergil, Horace, Cicero, Xenophon, and Homer. Students also had to be able to translate at sight a page of English into good Latin. Thomas Jefferson accepted these admission requirements as a matter of course when planning the curriculum for the University of Virginia.

In the Universities themselves extensive reading and discussion of Greek and Latin authors occupied a prominent place. The approach to classical literature varied from a narrowly philological approach that emphasized grammar and syntax to a wide ranging humanistic approach that emphasized the current significance of the ancients. Many textbooks were written in Latin. Speakers at commencements, convocations, and other formal academic occasions spoke in Latin.

Many illustrations could be given of the importance of the classics in colonial education.

There is a story, for instance, of a Chester County farmer who conducted a school and after the battle of Brandywine was challenged by a group of British officers on his linguistic knowledge. He answered them in French and Spanish, a quotation in Latin from Horace, and then a display of his knowledge of Greek.

John Witherspoon, a signer of the Declaration of Independence and President of Princeton University from 1768 to 1794, stated that "the ancients are the standards of taste". He corresponded with his son David in Latin. He wrote under a Greek pseydonym for the Pennsylvania Magazine. He maintained that a person is not a scholar unless he is acquainted with Greek and Latin and that these languages are useful not only for purposes of literature and oratory but also "to fit young men for serving their country in public stations".

II. Teaching Suggestions

A. Tell the pupils about the role of classical languages in colonial education. Invite comparisons with their own educational programs. Invite comparisons with education in classical times.

B. Show and discuss the film Education in America 17th & 18th Centuries (Audio Visual Library #152941).
The teacher should be aware that little emphasis to classical languages study in colonial times given in this film.

C. Introduce the following Latin quotation's taken from John Clarke's AN INTRODUCTION TO THE MAKING OF LATIN, a text-book used in colonia schools and published in America in 1786.

a. Men are caught with pleasure as Fishes are with Hooks	Homines voluptate capiuntur ut pisces hamo.
b. Wise man is not overcome with grief.	Sapiens maerore non vincitur.

D. Introduce the following Latin quotations taken from Nathan Bailey's. ENGLISH AND LATINE: EXERCISES FOR SCHOOL BOYS (Boston, 5th Edition, 1720)

a. Careless Boys will tear their best Books.	Pueri remissi optimos libros suos lacertabunt
b. Let brave soldiers abhor filthy vices	Milites magnanimi vitia turpia de testentur.
c. Nimble squirrels have cracked many nuts.	Sciuri agiles mulcas (i.e., multas) nuces fregerunt.
d. Painful Preachers have made most excellent Sermons.	Concinionatores laboriosi conciniones praestantes habuerunt.

E. Many colleges and universities reflect the traditions of the classical heritage by small ceremonial practices such as issuing diplomas in Latin, having Latin speeches and citations at graduations and convocations, and using Latin mottoes on their official seals. Introduce the following mottoes of local colleges to the pupils.

La Salle - Virtus et scientia
St. Joseph's - Collegium Sancti Josephi
Univerity of Pennsylvania - Leges sine moribus vanae
Bryn Mawr - Veritatem dilexi
Temple - Perseverantia vincit

You may wish to show the pupils the seals of the colleges below and perhaps invite them to make a collage showing the seals of various colleges with Latin mottoes.

LA SALLE COLLEGE

U. of Pa.

F. Joannes Amos Comenius a 17th century Moravian developed a famous textbook for learning Latin called ORBIS SENUALIUM PICTUS. Some youngsters in colonial America used this book to learn Latin. Some 150 pictures make up the book, each providing the topic for a lesson. Such topics as barbering making bread, ravenous birds, brewing, temperance, and humanity were covered. Modern educationists considered this book to be an important landmark in the development of educational media. Show the pupils the following page from the book and perhaps teach them the lesson. Note the correspondence between the numbers in the picture and the bilingual texts. Ask pupils how they would enjoy learning from materials of this type.

The Taylor. LXII. Sartor.

The Taylor, I. cutteth Cloth, 2. with Shears, 3. and seweth it together with a Needle and double thread, 4.

Then he presseth the Seams with a Pressing-iron, 5. And thus he maketh Coats, 6.
with Plaits, 7.
in which the Border, 8. is below with Laces, 9.
Cloaks, 10.
with a Cape, 11.
and Sleeve Coats, 12.
Doublets, 13.
with Buttons, 14.
and Cuffs, 15.
Breeches, 16.
sometimes with Ribbons, 17.
Stockings, 18.
Gloves, 19.

Sartor, 1. discindit Pannum, w. Forfice, 3. consuitque Acu & Filo duplicato, 4.

Postea complanat Suturas Ferramento, 5.
Sicque conficit Tunicas, 6.
Plicatas, 7.
in quibus infra est Fimbria, 8. cum Institis, 9.
Pallia, 10.
cum Patagio, 11.
& Togas Manicatas, 12.
Thoraces, 13.
cum Globulis, 14.
& Manicis, 15.
..Caligas, 16. aliquando cum Lemniscis, 17.
Tibialia, 18.
Chirothecas, 19.

CHAPTER III

BENJAMIN FRANKLIN AND THE CLASSICS

I. BACKGROUND INFORMATION FOR THE TEACHER

A. Franklin's Use of Classical Languages and Literature

Throughout his life Benjamin Franklin displayed a fondness for adapting whatever he read in classical literature to his own needs when writing or speaking. He had begun his study of Latin as a boy in Boston and continued it throughout much of his adulthood. He also enjoyed reading classical literature in English translation. Like other cultivated gentlemen of the 18th century he liked to adorn his writings with appropriate Latin quotations. In fact a modern commentator has said that in the 18th century a cultivated man could do without his shirt but not without his Latin quotations!

In his DOGOOD PAPERS, published when he was only sixteen, Franklin discussed the problem of free speech as it was met by notable Roman heroes such as Horatius and Cincinnatus. He analyzed how Rome lost her liberty under the informers Sejanus and Tigellinus and partially regained it under Titus, Nerva, and Marcus Aurelius. He quoted Tacitus freely in Latin and used Latin mottoes as headings. Characters in this work often have Latin names, e.g. Hypercarpus ("the critic"), Clericus, ("the clergyman") and Rusticus ("the man from the country").

Franklin also displayed a liking for the style and basic method of presentation found in Xenophon's MEMORABILIA and the various platonic dialogues. He adopted the Socratic method of discussion.

His knowledge of Roman and Greek political institutions came into play in the discussions of the American constitution. He used the civilizations of the past as ground material for debates on the framework of the new American nation, but he avoided idolizing ancient civilization.

Like other prominent men of his day he participated in designing commemorative medals. When France reached agreement of friendship with the United States, Franklin suggested a commemorative medal with the representation of the infant Hercules in the cradle, strangling two serpents (Burgoyne and Cornwallis!), with the fully-armed Minerva sitting by as nurse. The motto for the medal was the quotation from Horace, Non sine Dis animosus infans. ("A baby is not full of life without divine power")

Ancient comments on scientific matters interested Franklin. For instance, in a letter to a friend he referred to the Roman practice of pouring oil into the sea to calm it and talked about seeming success of this practice in his own time. The Roman practice is recorded by Pliny the Elder.

His famous POOR RICHARD'S ALMANACK is full of proverbs based on Publilius Syrus and others. Franklin also corresponded in Latin with a writer in Milan, Italy named Paullus Frisi. He gave or received editions of Latin authors such as Sallust and Vergil as gifts.

He had little patience with anything that was not applicable to whatever literary, scientific, or political activity he was engaged in. He did not worship the classics; he simply found them to be useful channels of expression. He once said that he thought it was better to bring back from a trip to Italy a receipt for Parmesan cheese than copies of ancient historical inscriptions!

B. Franklin's Views on Language Learning

In setting up the Curriculum for the College of Philadelphia which later became the University of Pennsylvania--Franklin called Latin "the language of learned men in all countries". He wanted all Divinity students to study Latin and Greek, all science students to study Latin, Greek, and French, and all lawyers to study Latin and French. Merchants need study only modern languages such as French, German, and Spanish. As he grew older he stated that classics was a "full dress" subject for educated people but he did not want classics to be the only road to intellectual salvation.

Franklin believed that the best way to study a foreign language was to read a translation of a work with which one was very familiar. He perfected his knowledge of Latin by reading the Vulgate version of the New Testament. He also used this same method to become proficient in French, Italian, and Spanish. He advocated the use of this technique for all students of foreign languages.

He also felt that the study of modern languages should generally precede classical language study. The reason for this was that he thought the classical languages were a crowning intellectual achievement.

Franklin's own working knowledge of four foreign languages (Latin, French, Spanish, and Italian) was put to use when he served as a representative for the United States in France. His office there was a clearing house for matters concerning our relations with other nations in Continental Europe.

II. TEACHING SUGGESTIONS

A. Introduce the pupils orally and then in written form to the following Latin quotations that appear in Franklin's writings. The quotations (or some of them) might be discussed as to their validity, their modern applicability, etc.

O vitae philosophia dux! (Cicero)	O love of wisdom, life's guiding principle
O philosophia virtutum indagatrix, expultrixque vitiorum! (Cicero)	O love of wisdom, the investigator of virtues and the expeller of vices.
Unus dies bene et ex praceptis tuis actus peccanti immortalitati est anteponendus (Cicero)	One day live well according to your (the love of wisdom) teaching must be preferred to immortality spent in sin.
Non vultus instantis tyranni mente quatit solida (Horace)	The face of a pursuing tyrant does not shake the person having a firm mind.
Omnia vanitas	Everything is vanity.
Esto perpetua	May it endure forever.
Non sine Dis animosus infans (Horace)	A baby is not full of life without divine power.

B. Read the following mottoes from Benjamin Franklin's POOR RICHARD ALMANACK. Point out that many of the mottoes that Franklin listed in the Words of Wisdom section of the ALMANACK were adapted from Latin sources. Have pupils discuss and apply the mottoes.
"Great beauty, great strength, and great riches are really and truly of no great use; a right heart exceeds all". (Perhaps based on Seneca's In virtute posita est vera felicitas).

"Necessity never made a good bargain" (Perhaps based on Publilius Syrus' Non semper aurem facilem habet Felicitas.)

"Well done is better than well said" (Perhaps based on Rem non spem factum non dictum quaerit amicus from the anonymous author of CARMINA DE FIGURIS).

"By diligence and patience the mouse bit in two the cable." (Perhaps based on Ovid's A cane non magno saepe tenetur aper).

"Light purse, heavy heart". (Perhaps based on Juvenal's Ploratur lacrimis amissa pecunia veris.)

C. Discuss Franklin's use of classical language and literature. Elicit the personal feelings of the pupils on whether or not they admired him in this respect.

CHAPTER IV

JAMES LOGAN AND THE CLASSICS

I. BACKGROUND INFORMATION FOR THE TEACHER

James Logan served as a secretary to William Penn and ultimately as chief justice, councillor, and acting governor of the province of Pennsylvania.

Born in Ireland in 1674, by age 13 he was considered qualified for college because he understood Latin and spoke it fluently and read Greek well. He found math and science very interesting and had read in Latin Sir Issac Newton's PRINCIPIA MATHEMATICA. He was one of the first people in the New World to have done so.

He authored a book in Latin on Indian corn or maize. The book was entitled EXPERIMENTA ET MELETEMATA DE PLANTARUM GENERATIONE. He was so well respected in the field of botany that the distinguished taxonomist Linnaeus named a certain order shrubs (Loganaceae) after him.

Logan was a philosopher in the Aristotelian tradition. The editing of classical texts also interested him. He claimed he found solace and serenity from his harrased political life in reading classical authors.

His library is still preserved in Philadelphia, It is part of the Library Company of Philadelphia; 1300 Locust Street in Center City. In its proportion of Greek and Latin works it exceeds any other colonial library. He says he had about "100 Greek authors and all the Roman classics without exception".

He translated the DISTICHA CATONIS. This work by an unknown author of the 3rd and 4th century A.D. is a collection of moral aphorisms that enjoyed remarkable popularity as a first Latin reader for centuries. Though of Pagan origin it was acceptable to Christians as a safe teaching tool, both because subsequent commentaries on it had effectively Christianized it. Benjamin Franklin published Logan's translation of

DISTICHA CATONIS. Franklin's POOR RICHARD'S ALMANACK shows evidence of being influenced by Logan's version of the DISTICHA CATONIS.

He was also skilled at writing Latin prose and poetry. He regarded his Latin verses as private avocations or entertainment. He exchanged Latin poems with his friend Robert Hunter, the governor of New York.

There were few colonial Americans so versatile as Logan in learning, statecraft, science, business, and the application of the classical tradition to contemporary life.

II. TEACHING SUGGESTIONS

A. Ask pupils if they have ever heard of Logan, Circle, the Logan section of the city, Logan St, or the Logan School. Use this question as a springboard to tell the pupils about James Logan and how the classics influenced him.

B. The following brief Latin poem by James Logan may be read and discussed. It was a lament for an infant daughter.

Sis livet in teneris abrepta parentibus annis, Vita exempta prius quam videare frui; At patris et matris pleno praecordia tangit Icto discessus, cara puella, tuus
Though you were taken away from your parents in tender years, Your life gone before you could enjoy it, Your departure, dear girl, touches the heart of your father and mother with full impact

C. Arrange for pupils to visit James Logan's home. The Stenton Mansion on 18th Street between Windrim and Courtland Street. This building contains pieces used by the Logan family or from the same period. It is open to the public from Tuesday through Saturday from 1:00 to 5:00 p.m. Phone 329-7312.

D. Arrange for visits to the Library Company of Philadelphia at 1300 Locust Street. (Phone KI6-3181) to see the 2000 book collection of James Logan.

E. Have pupils read and discuss the following MORAL DISTICHS of CATO translated into English couplets by James Logan and published by Benjamin Franklin in 1735.

1.
If God be Spirit, as old Texts assure,
Him Chief o'er all with purest Mind adore.

2.
Be still industrious, too much Sleep refrain;
For Vice from Sloth does constant Succours gain.

3.
Think the first Virtue's well to rule the Tongue;
He's godlike wise, who ne'er employs it wrong.

8.
Let not your Wife's weak Humours Anger move
Against a Servant you've just Cause to love.

12.

Spread not Reports, lest they be thought thy own:
From Tatling Mischief springs, from Silence none.

15.
A Friend's good Offices aloud proclaim;
But thy good Deeds to other never name.

16.
While in Old-age you others Conduct tell,
Think whether in your youth your own was well.

17.
What Men in private whisper, never mind;
The Guilty always think themselves design'd

18.
While Fortune's smiling, bear a watchful Eye
On her Reverse, her Favours swiftly fly.

22.
Fear not the End of Life, it ends thy Care;
He present Life destroys, who Death does fear.

28.
If thou hast Children, but no Wealth to give,
Then teach them Arts, that they may learn to live.

20.

30.

Act not thy self that thou art wont to blame;
When Teachers slip themselves, tis double Shame.

34.

Tho' in the right, yield sometimes to a Friend;
Friendship by kind Complacence is maintain'd

40.

In Plenty let thy Friends thy Bounty share;
Yet make thy self thy most peculiar Care.

CHAPTER V

BENJAMIN RUSH AND THE CLASSICS

I. BACKGROUND INFORMATION FOR THE TEACHER

A. Rush's Use of Latin and Classical Literature

Benjamin Rush, a distinguished Philadelphia physician who played a heroic part in the yellow fever epidemics of 1793 and 1797, was a man of contraditions in respect to the Classics. On the one hand he was found of using the Classics in his writing and everyday life but on the other hand he attacked the idea of a required classical curriculum in grammar schools and colleges. Many examples of his use of classical ideas and the Latin language.

In his AUTOBIOGRAPHY he described a dream in which he was visited by three historic characters, viz., Solon, William Penn, and Numa Pompilius. In another vision he sees Homer and Vergil coming back to earth in order to burn their own works.

He seems to have enjoyed opposition, especially with rival physicians. He claimed that his supposed unpopularity in certain quarters was of three types: odium politicum (for holding views that differed from those of other prominent persons on politics and government), odium theologicum (for writing against "monkish learning"), and odium philologicum (for writing against required classical curriculum).

In the stormy debates of the period he drew many of his examples and thoughts from classical sources. He pointed out that Socrates had been put to death by assemblies that held their power by the election of the people. He apparently admired the "compund legislature" of Sparta which lasted for 500 years "in a atmosphere of liberty. He said that Athens and Rome "were disturbed by populare dissensions until a proper balance was found between senate and people". He remarked that the Greek city states attained degrees of perfection and he praised them more highly than many of the Founding Fathers did at the Convention of 1787. He warned against the evils of relying on a single individual, whether a benevolent statesman or a tyrant. In this connection he cited Pompey's domination of Rome and how Rome suffered because of it. He maintained a certain optimism concerning the American republic, and he once ended a speech with the quotation from Horace De republica nunquam desperandum.

He opposed the death penalty except in cases in wilful murder. He said that the use of the public death penalty encouraged the conspiracies, assassinations, and poisonings which prevailed in the decline of the Roman Empire.

Dr. Rush was a deeply religious man with an ancestral background of Quakerism, and an interest in Presbyterianism, and Universalism. He used Latin in his religious thoughts. Once, for instance, he quoted to some friends who were walking through his garden the following words from Vergil" Deus nobis haec otia fecit ("It is God who has given us this happy estate"). He composed the following prayer Incipienti, progredienti, proficienti, sit mihi propitius Deus Bonus et Maximus ("May the good and great God bless me as I begin my tasks, make progress in them, and attain mastery").

Dr. Rush's education was typically classical. Born at Byberry--which at that time was outside of Philadelphia--he attended a Latin grammar school and later, Princeton. While a student, he referred to himself as faber suae fortunae "a self made man". On graduation from Princeton, he decided to pursue a career in medicine and became an apprentice for a distinguished older doctor. When this doctor died, Rush memorialized him in a newspaper with the following quotation from Ovid: Sic nobis contingat vivere sicque mori. ("May it be my lot thus to live and thus to die"). He received his medical degree at Edinburgh, Scotland in 1768 with a Latin thesis DE COCTIONE CIBORUM IN VENTRICULO ("On the Digestion of Food in the Stomach"). Scottish tradition required that theses be written in Latin.

He persuaded the Scotsman John Witherspoon to accept the presidency of Princeton. Dr. Rush celebrated this event by citing Vergil's Reduent Saturnia regna. ("Now the golden age has come again").

Numerous citations from Horace, Cicero, Vergil, Tacitus, Lucretius, and Terence are given in Rush's letters and articles. There are numerous classical allusion's in his writings also.

B. Rush's Views on the Teaching of the Classics

> There is, as we have noted, a certain dichotomy in Dr. Rush's view of the traditional classical education required in his day. Despite his obvious enthusiasm for the Latin and Greek languages and literature, he once said that in Europe education consisted of "lectures upon the ruins of Palmyra and the antiquities of Herculaeum or in disputes about Hebrew points, Greek particles, or the accent and quantity of the Roman language, but the youth of America will be employed in acquiring those branches of knowledge which increase conveniences of life, lessen human misery, improve our country, promote population, exalt human understanding, and establish domestic, social, and political happiness".

He called for intensive study of the Bible and says that if the years spent in teaching boys the Greco-Roman mythology were spent in teaching them Jewish antiquities and the prophecies and events of the Bible, there would be "less infidelity and less immorality and bad government in the world".

Rush believed in teaching a pupil to read Latin rather than to muddle over formal grammar. Pupils should not read ancient authors until the age of fourteen and only when they are necessary for professional careers, college purposes, and teaching.

Some of his statements on classical teaching should probably be viewed as friendly banter rather than serious suggestion. He teases a friend for example about the years spent learning Greek and Latin and wishes that those years could be blotted out of his mind forever.

TEACHING SUGGESTIONS

A. Discuss with the pupils the plain and extended meanings of some of the following Latin quotations used at various times by Dr. Rush after filling pupils in on (or eliciting from them) some general background on his life and significance:

Robora parentum referunt	"They (the Germanic tribes) reproduce the strength of their parents".
Studium sine calamo somnium	"Study without pen in hand is an idle dream".
Ipsa sapientia potestas est	"Wisdom itself is power".

Ossa mea non habebis	"You will not have my bones". (Spoken by Rush to America when he discovered about conditions here).
Totus mundus histrionen agit	"All the world is a stage".
Scire potestates herbarum usumque medendi maluit et mutas agitare ingloriosas artes (Vergil	"He (i.e., I apxy, an old healer who cures a wound of Aeneas) chose rather to know the potency of herbs and practice of healing, and to deal in silent, unrenowned arts".
Est igitur haec, judices, non scripta sed nata lex, quam non didicimus, accepimus, legimus, verum ex natura ipsa arripumus, hausimus, expressimus, ad quam non docti sed facti, non instituti sed imbuti sumus.	"This, my lords, is not a written but a innate law. We have not been taught it by the learned; we have not received it from our ancestors; we have not taken it from books; it is derived from nature and stamped in invisible characters upon our very frame. It was not conveyed to us by instruction but wrought into our constitution; it is the dictate of instinct".
In dicendo vitium vel maximum sit a volgari genere oratoris atque a consuetudine communis senus abhorrere (Cicero)	"In speaking the greatest flaw may be to remove oneself from the customary instinctive sense of what is required from all members of the country".
Redeunt Saturnia regna (Vergil)	"Now the golden age has come again".
Animus meminisse horret luctuque refugit (Vergil)	"My mind is horror struck at recollecting the scene and shrinks from sad thoughts of it". (Rush wrote in reference to a Friends death in July,1776).
Faber suae fortunae (Rush)	"A self made man" (Rush's description of himself).

Deus nobis haec otia fecit	"It is God who has given us this happy estate". (Said by Rush in reference to his garden).
Incipienti, progredienti, proficienti sit mihi propitius Deus Bonus et Maximus (Rush)	"May the good and great God bless me as I begin my tasks, make progress in them, and attain mastery".
Delenda est lingua Romana (Rush)	"The Roman tongue must be destroyed". (Said by Rush in urging an end to required classical curriculum in colonial grammar schools and colleges).
Loca nullo antea trita solo (Lucretius)	"So far untrodden ground".
Sic nobis contingat vivere sicque mori (Ovid)	"May it be my lot thus to live and to die".
Miseris succurrere disco (Vergil)	"I learn to help the unfortunate".

B. One way to introduce pupils to Dr. Rush is to connect him with various places in Greater Philadelphia, e.g., Byberry where he was born, Princeton where he was educated, Independence Hall where he signed the Declaration of Independence and worked on the Constitution, the United States mint where he served as treasurer, Christ Chruch graveyard where he is buried. Ask how many pupils have ever visited these places. Comment on who Dr. Rush was and his use of the Classics.

C. Show the pupils the coat of arms that Dr. Rush designed and used on his book plates and elsewhere. Discuss the appropriateness of Rush's motto Miseris succurrere disco ("I learned to help the unfortunate"). Invite pupils to pick a class motto and design a class coat of arms.

CHAPTER VI

THOMAS JEFFERSON AND THE CLASSICS

I. BACKGROUND INFORMATION FOR THE TEACHER

A. Jefferson's Views on the Classics

Thomas Jefferson was a multifaceted man. He sometimes seemed to be an impractical philosopher. At other times he was eminently practical. He regarded the Classics as a necessary practical subject for scientists, politicians, lawyers, and ministers. He said that Classics could be an ornament and comfort for merchants and tradesmen. Briefly, he thought the Classics were needed by many and were an ornament to everybody.

His views on ancient historians are interesting. He thought that all historians should be read in the original Latin and Greek. He greatly admired the style of Tacitus, Livy, Sallust, Thucydides, Polybius, Diodorus Siculus and Dio Cassius. His favorite Greek historia was Thucydides. He used Tacitus as a focus on modern problems and regarded him as the world's greatest historian. He once expressed the hope that manuscripts recently discovered in Athens would yield lost passages from Tacitus.

Jefferson once wrote: "As we advance in life...things fall off one by one and I suspect we are left at last with Homer and Virgil, perhaps with Homer alone". He wrote to a friend about how much he enjoyed Homer in his own language.

He mentioned Cicero frequently and he quoted from Cicero's DISPUTATIONES TUSCULANAE. He was--like Cicero--an eclectic in philosophy. He thought that Cicero was the standard of eloquence for the bar and that he had more imagination than Demosthenes.

Jefferson showed some distaste for Plato. He considered Plato's writings as whimsical and obscure. He said that theologians used Plato to make things complex and keep themselves in business. He even objected to Cicero's praise of Plato. This hostility toward Plato was reflected in many authors of the 18th century.

He had definited views on school and college curriculum. He insisted that no youth be admitted to the University unless he could read with facility Vergil, Horace, Xenophon, and Homer and unless he were able to convert a page of English at sight into Latin. He wanted the books used in schools and colleges to be such "as will at the same time impress the mind with useful facts and good principles". He made suggestions on the study of ancient history at the University of Virginia. He wanted original authors read rather than secondary sources.

B. His Correspondence with John Adams

The old-age correspondence between John Adams and Thomas Jefferson provides illustrations of the impact of the Classics on both men. Adams the Stoic and Jefferson the Epicurean reviewed the events of the colonial period in classical terms.

They agreed on the harm done to the science of government since the days of Aristotle and Cicero by "ecclesiastical and imperial despotism". They disliked leaders whom they regarded as tyranical such as Sulla, Caesar, Cleon, and the Gracchi. They concluded that the Romans--thought great--never possessed real liberty. Their leaders exhibited pride, strength, and courage but because of the gap between rich and poor, fundamental harmony was lacking. Both were skeptical of Augustus' one-man rule. They regarded Solon's reforms as unsatisfactory because of their emphasis on property. They compared the states under the Articles of Confederation with the leagues of Greek city states.

The two elder statesmen reveal a mastery of the Classics and a practical application of ancient ideas to modern situations. They both agreed that the Classics were indispensable. Jefferson was grateful to his father for insisting on such training. They were fond of using Latin quotations in their correspondence.

C. Jefferson and Classical Architecture

Jefferson's home in Virginia, Monticello, borrowed many ideas from classical European buildings. Jefferson was himself the architect. The name of the building Monticello means "little mountain" in Italian and is derived from the Latin mons. The columned portico idea came from the Temple of Vesta in Rome. The centralized plan came from Andrea Palladio's Villa Rotonda in Vincenza. The dome resembles the dome of the Hotel Salm in Paris and is in ancient Roman style. The building as a whole has the appearance of an Italian villa with a Greek portico and many features of colonial architecture.

During his travels in France he was fascinated by the remains of Roman architecture, particularly the Maison Carree at Nimes, which he chose as the model for the state capitol at Richmond. In a letter to James Madison he described the Maison Carree as "one of the most beautiful, if not the most beautiful and precious morsel of architecture left us by antiquity". The Virginia capitol, the Rotunda and pavillions of the University of Virginia, Monticello and many other public and private buildings show Jefferson's ability to translate a belief in the superiority of the Roman style into tangible illustrations of his theory.

TEACHING SUGGESTIONS

A. After discussing with pupils how the Classics influenced Jefferson, introduce some or all of the following Latin quotations that occur in the correspondence between Jefferson and Adams:

Nil Americanum alienum	"Nothing American is foreign from me".
Ut nosmetipsi vivi gloriola nostra perfruamur (Cicero)	"So that while we are alive we may enjoy our glory".
Paulo majora canamus (Vergil)	"We sing of somewhat greater things".

Digito compesce labellum	"Button your lip with your finger".
Solve senescentem mature sanus equum. (Horace)	"Be sensible and turn out the old horse to pasture".
Arma desueta trementibus aevo humeris.	"Weapons unaccustomed to shoulders trembling with age".

B. Show pupils a picture of Monticello and have them identify Greco-Roman features in it. Have them compare Monticello with various ancient monuments, found for example, in the Britannica Corporation's HISTORICAL RECONSTRUCTIONS.

C. Discuss the distinction between stoicism and epicureanism in reference to Adams and Jefferson. Elicit the opinions and feelings of the pupils on these two life philosophies.

D. Explain to the pupils that Thomas Jefferson drafted the Declaration of Independence and that the eloquent classical style of this document stems in part from his familarity with Latin and Greek authors. The Declaration of Independence is easily translated into Latin because of its classical style. Have pupils read the following Latin version made by John Rexine in the June 1976 issue of THE CLASSICAL OUTLOOK.

Declaratio Unanima Tredecim Civitatum Foederatarum Americae
In Conventu a.d. IV Non. Iul.
MDCCLXXVI

Cum in decursu casuum humanorum necesse sit quendam populum vincula civilia dissolvere quibus cum alio iungitur et inter gentes orbis terrarum eum statum, separatum et aequalem, adsumere qui ei legibus et naturae et Dei naturae debetur, observantia sententiarum generis humani postulat ut causas quae eum ad secedendum impellant edicat.

Haec enim manifestissima iudicamus: omnes scilicet homines aequos creari; eos a Creatore suo quibusdam facultatibus immutabilibus praeditos esse, inter quas vitam, libertatem, studium felicitatis esse; ad eas confirmandas res publicas inter homines institutas esse, trahentes suas potestates iustas ex consensu eorum qui regantur; quoties denique imperium cuiuslibet generis eos fines violet, ius civibus esse ut id imperium aut mutent aut abrogent novumque sibi instituant, locare autem fundamenta eius in talibus institutis et describere eius potestates tali modo qualem eis maxime idoneum ad suam salutem felicitatemque provehendam videtur. Sapientes quidem praecipiunt res publicas iam diu constitutas per causas leves ac fugaces mutandas non esse, itaque periti sciunt homines mala pati malle, dum sint tolerabilia, potius quam mutare eam rei publicae formam cui assueti sunt. At cum longa abusuum usurpationumque series, semper ad unum idemque tendens, sub regnum eos redigere manifeste minetur, ius est eis officiumque id regnum abicere et nova praesidia ad salutem suam futuram comparare. Talia magna sane cum patientia coloni hi passi sunt; talia eos administrandae rei publicae rationem mutare compellunt. In annalibus Regis Magnae Britanniae manifestae sunt multae iniuriae usurpationesque quae omnes ad regnum super has civitates imponendum spectant. Quod ut probetur, hominibus aequitate praeditis demonstrentur facta.

Leges utilissimas maximeque saluti rei publicae necessarias sancire noluit.

Gubernatores suos leges graves et magni momenti proferre vetuit, nisi earum effectus, dum ipse concederet, differretur, quas sic delatas animadvertere omnino neglexit.

Alias leges, ad regiones pertinentes magnas, sancire noluit nisi cives earum regionum ius suum leges per agentes scribendi—quod eis inaestimabile, tyrannis vero solum formidolosum est—omitterent.

Senatus in locos insolitos, incommodos, longe a tabulario publico positos convocavit ad eos fatigandos dum suis legibus concederent.

Conventus senatorum iterum atque iterum dimisit quia virili firmitate ei civium libertatem imminuenti restiterunt.

Quod ubi fecit, diu alios eligi noluit; potestas igitur leges ferendi, quae deleri non potest, ad populum revertit; Res Publica interea et omnibus periculis extrinsecus et omni tumultui intus obnoxia relicta est.

Incremento civium harum civitatum obstare conatus est, quod ut adsequeretur legibus de alienigenis adsciscendis impedimento fuit; leges alias quae eos ut huc proficiscerentur excitarent sancire noluit; quae opus essent ad agros novos acquirendos multiplicavit.

Iustitiae administrandae obstitit, leges denegando quibus iudicia constituerentur.

Iudices ut suae ipsius voluntati soli subiecti essent et in officiis exsequendis et in stipendiis merendis effecit.

Honores novos constituit plurimos atque turbam magistratuum ad populum nostrum vexandum bonaque eorum consumendum huc misit.

Exercitus per pacem apud nos disposuit, invitis senatoribus nostris.

Viam adfectavit ut imperatores sui iuris essent ac magistratibus civilibus praeessent.

Cum aliis se coniunxit ut nos iurisdictioni a legibus nostris abhorrenti nec a nobis probatae subiceret, adsentiens eorum legibus ficticiis:

Ut copias magnas apud nos disponeret, quibus per quaestiones simulatas consuleret ne ob neces incolis harum Civitatum paratas punirentur;

Ut mercatoribus nostris aditum ad omnes terras intercluderet;

Ut vectigalia nobis invitis imponeret;

Ut nonnumquam nobis commoda in iudiciis posita eriperet;

Ut nos trans maria transportaret quo de nobis ob delicta ficticia iudicaretur;

Ut in provincia vicina corpus iuris Britannici deleret, regnum ibi instituaret, fines eius extenderet, quo cum exemplum tum instrumentum fieret aptum ad idem regnum in has colonias importandum;

Ut foedera nostra eriperet, leges nostras summi pretii abrogaret, ab stirpe status civitatum nostrarum mutaret;

Ut senatus nostros intermitteret sibique potestatem de omni re quacumque leges pro nobis ferendi arrogaret.

Imperium suum hic iuravit, nos ex fide sua eiiciendo et bellum in nos gerendo.

Maria nostra despoliavit, oras vastavit, urbes incendit, populum cecidit.

Nunc ipsum magnas copias externas militum mercenariorum traiecit qui mortem, exitium, dominationem conficiant—facinora iam ea coepta saevitia perfidiaque quae vix barbarissimis aetatibus notae erant, et omnino principe rei publicae cultioris indigna.

Cives nostros medio mari captos coegit ut arma in patriam caperent, carnifices amicorum et propinquorum fierent vel ab his ipsis conciderentur.

Tumultus apud nos incitavit et in incolas confiniorum nostrorum indigenas saevos et incultos excitare conatus est, quibus ea est bellandi ratio, omnibus notissima, ut omnes omni aetate, sexu, condicione concidant.

Per has omnes iniurias summa cum humilitate satisfactionem imploravimus; crebris precationibus nostris per iniurias crebras respondit. Princeps cuius res gestae omnes ingenium denotant veri tyranni indignus est qui populum liberum regat.

Neque necessariis nostris Britannicis operam non dedimus. Nonnumquam eos monuimus cum eorum senatores iniustam auctoritatem in nos extendere conabantur. Commonefecimus quare huc migravissemus coloniasque deduxissemus. Iustitiam eorum indigenam magnanimitatemque obsecravimus; ac per consanguinitatem nostram ut has usurpationes diffiterentur obtestati sumus. Necesse est igitur nos nostram ab eis disiunctionem declarare eosque, ut ceteros homines, in bello hostes, in pace amicos habere.

Nos igitur, qui Personas Civitatum Foederatarum Americae gerimus, in Publico Conventu congregati, obtestantes Iudicem Summum omnium hominum quae in animo facere habemus recta esse, nomine iussuque civium bonorum harum coloniarum solemniter declaramus pronuntiamusque has foederatas Colonias et esse et iure esse debere liberas suique iuris; eas ab omni fide regni Britannici solutas esse omnemque societatem inter nos et rem publicam Magnae Britanniae omnino dissolutam esse et esse debere, atque in modum civitatum liberarum suique iuris plenam potestatem habere ad bellum gerendum, ad pacem conficiendum, ad commercium instituendum easque res gerendum quae civitates sui iuris iuste gerant. Atque, ut hanc declarationem confirmemus, freti constanter tutela Providentiae Divinae, vitas nostras, fortunas, honorem sacrum inter nos invicem oppigneramus. Haec declaratio, iussu Conventus, promulgata atque ab his viris subscripta est:

(*sequuntur nomina*)

Decretum est ut hanc Declarationem ad omnes coetus, conventus, comitia, concilia pro saluti communi instituta mittatur et in unaquaque regione Civitatum Foederatarum apud milites pronuntietur.

CHAPTER VII

REVOLUTIONARY PATRIOTS IN THE ROMAN AND AMERICAN REPUBLICS

I. BACKGROUND INFORMATION FOR THE TEACHER

The struggle for freedom and its subsequent preservation produced many patriotic heroes both in republican Rome and the United States. In this chapter we will mention some of the more prominent Roman heroes.

In 458 B.C. Cincinnatus was a simple farmer occupied soley with agrarain matters. When an enemy threatened, he left his fields to lead Roman troops. After successfully routing the enemy, he immediately resigned his dictatorial powers, despite overwhelming popular appeals that he retain them indefinetely. He preferred instead to remain a farmer. The precedent he set of selfless devotion to the state helpled maintain the young Republic's morale. Cincinnatus is often compared with George Washington.

Once a wide chasm opened up in the Roman Forum, and a god told the Romans that if they placed their best possession in it, the whole would be sealed. Mettius Curtius thought that a fearless spirit was Rome's best possession, so he rode his horse straight into the chasm which immediately was sealed. Mettius Curtius may be compared for his patriotic courage to Nathan Hale or Patrick Henry.

Publius Decius Mus was a Roman consul who fought with the army against the Samnites. It was predicted before the battle that the gods would give the victory to those whose leader first gave his life for his country. Mus at once ran into battle and was killed. By this example of self-sacrifice, the Roman soldiers were spurred onto victory. Mus is sometimes compared with John Paul Jones or Crispus Attucks.

In the war against the Greek King Pyrrhus, one of Pyrrhus' physicians sent a letter to Fabricius offering to murder Pyrrhus if paid by the Romans. Scorning this ignoble way of gaining a victory Fabricius returned the missive to Pyrrhus who was astonished by the integrity of this Roman. Fabricius' high sense of integrity is somewhat comparable to that of Washington.

Tarquinius Superbus and his ally Lars Porsenna, were marching on Rome. To reach their goal, they had to cross a narrow bridge across the Tiber River. To gain time for his comrades to sabotage the bridge, Horatius Cocles courageously defended the bridge singlehandedly against the Etruscain army. His strategy succeeded; the bridge collapsed into the Tiber, preventing the assault. Hoartuis went down with the bridge where some say he perished. His bravery was comparable to that of many Revolutionary soldiers.

Regulus has become a symbol of honor. He was captured by the Carttaginians in the First Punic War. On his promise to return to Carthage, he was sent to Rome to negotiate peace or the exchange of prisoners. True to his word, when his mission failed he returned to Carthage where he was killed.

Gaius Mucius Scaevola was sent by the Romans to kill Porsenna, who had beseiged Rome with his Etruscan army. The plot failed because Mucius did not know Porsenna by sight. He was captured and was to be burned at the stake. To show he was not afraid of the fire, Mucius plunged his right hand into the flame. Porsenna was so amayed by the show of courage that he sent Mucius back to Rome. Since he lost the use of his right hand by this brave act, Mucius acquired the nickname Scaevola "left hand". He is comparable to Nathan Hale in his patriotic fervor.

TEACHING SUGGESTIONS

1. After discussing the stories of the various patriots, play charades or "Who am I?"

2. Ask pupils if they can comapre the stories in this chapter with personal experiences. These comparisons may be done in written form.

3. Ask pupils if they know any stories about famous Americans with qualities similar to those of the Roman heroes mentioned in this chapter, e.g., the story of John Paul Jones ("I have not yet begun to fight"), the story of Lincoln walking two miles to return a penny, the story Washington cutting down a cherry tree, the devotion of Martin Luther King to the cause of freedom.

4. Pupils may enjoy reading or hearing "Horatius" by Thomas Babington Macaulay from his famous book LAYS OF ANCIENT ROME. Comparisons with American heroes and patriots may be elicited from the pupils.

Lars Porsena of Clusium,
  By the nine gods he swore
That the great house of Tarquin
 Should suffer wrong no more.
By the nine gods he swore it,
  And named a trysting day,
And bade his messengers ride forth,
East and west and south and north,
  To summon his array.

East and west and south and north
   The messengers ride fast,
And tower and town and cottage
  Have heard the trumpet's blast.
The horsemen and the footmen
  Are pouring in amain
From many a stately market-place,
  From many a fruitful plain;
        * * * *
And now hath every city
  Sent up her tale of men;
The foot are fourscore thousand
  The horse are thousands ten.
Before the gates of Sutrium
  Is met the great array,
A proud man was Lars Porsena
  Upon the trysting day.
        * * *
But by the yellow Tiber
  Was tumult and affright:
From all the spacious champaign
   To Rome men took their flight.
A mile mound the city,
  The throng stopped up the ways;
A fearful sight it was to see
  Through two long nights and days.
        * * * *

Now, from the rock Tarpeian,
Could the wan burghers spy
The line of blazing villages
Red in the midnight sky.
The Fathers of the City,
They sat all night and day
For every hour some horseman came
With tidings of dismay.

* * * *

They held a council standing
Before the river-gate;
Short time was there, ye well may guess,
For musing or debate.
Outspake the Consul roundly:
"The bridge must straight go down;
For since Janiculum is lost
Naught else can save the town."

Just then a scout came flying,
All wild with haste and fear:
"To arms! to arms! Sir Consul;
Lars Porsena is here."
On the low hills to westward
The Consul fixed his eye,
And saw the swarthy storm of dust
Rise fast along the sky.

And nearer, fast and nearer,
Doth the red whirlwind come;
And louder still and still more loud,
From underneath that rolling cloud,
Is heard the trumpet's war-note proud,
The trampling and the hum.
And plainly and more plainly
Now through the gloom appears,
Far to left and far to right,
In broken gleams of dark-blue light,
The long array of helmets bright,
The long array of spears.

* * * *

But the Consul's brow was sad,
And the Consul's speech was low,
And darkly looked he at the wall,
And darkly at the foe:
"Their van will be upon us
Before the bridge goes down;
And if they once may win the bridge
What hope to save the town?"

Then outspake brave Horatius,
The captain of the gate:
"To every man upon this earth
Death cometh soon or late.
And how can man die better
Than facing fearful odds
For the ashes of his fathers
And the temples of his gods?

"Hew down the bridge, Sir Consul,
With all the speed ye may;
I, with two more to help me,
Will hold the foe in play,--
In you strait path a thousand
May well be stopped by three.
Now who will stand on either hand,
And keep the bridge with me?"

Then outspake Spurius Lartius,--
A Ramnian proud was he:
"Lo, I will stand at thy right hand,
And keep the bridge with thee."
And outspake strong Herminius,--
Of Titan blood was he:
"I will abide on thy left side;
And keep the bridge with thee."

"Horatius," quoth the Consul,
"As thou sayest, so let it be."
And straight against that great array,
Forth went the dauntless Three.
Now, while the Three were tightening
Their harness on their backs,
The Consul was the foremost man
To take in hand an axe;
And Fathers mixed with Commons
Seized hatchet, bar, and crow,
And smote upon the planks above,
And loosed the props below.

* * * *

Meanwhile the Tuscan army,
Right glorious to behold,
Came flashing back the noonday light,
Rank behind rank, like surges bright
Of a broad sea of gold.
Four hundred trumpets sounded.
A peal of warlike glee,
As the great host, with measured tread,
And spears advanced, and ensigns spread,
Rolled slowly toward's the bridge's head,
Where stood the dauntless Three.

The Three stood calm and silent,
And looked upon the foes,
And a great shout of laughter
From all the vanguard rose;
And forth three chiefs came spurring
Before that mighty mass;
To earth they sprang, their swords they drew,
And lifted high their shields, and flew
To win the narrow pass.

Aunus, from green Tifernum,
Lord of the hill of vines;
And Seius, whose eight hundred slaves
Sicken in Ilva's mines;
And Picus, long to Clusium
Vassal in peace and war.

Who led to fight his Umbrian powers
From that grey crag where, girt with towers,
The fortress of Nequinum towers
O'er the pale waves of Nar.

Stout Lartius hurled down Aunus
Into the stream beneath;
Herminius struck at Seius,
And clove him to the teeth;
At Picus brave Horatius
Darted one fiery thrust,
And the proud Umbrian's gilded arms
Clashed in the bloody dust.

* * *

But now no sound of laughter
Was heard amongst the foes.
A wild and wrathful clamor
From all the vanguard rose.
Six spears' lengths from the entrance
Halted that mighty mass,
And for a space no man came forth
To win the narrow pass.

But, hark! the cry is Astur:
And lo! the ranks divide;
And the great lord of Luna
Comes with his stately stride.
Upon his ample shoulders
Clangs loud the fourfold shield,
And in his hand he shakes the brand
Which none but he can wield.

He smiled on those hold Romans,
A smile serene and high;
He eyed the flinching Tuscans,
And scorn was in his eye.
Quoth he, "The she-wolf's litter
Stand savagely at bay;
But will ye dare to follow,
If Astur clears the way?"

Then, whirling up his broadsword
With both hands to the height,
He rushed against Horatius,
And smote with all his might,
With shield and blade Horatius
Right deftly turned the blow,
The blow, though turned, came yet
too nigh;
It missed his helm, but gashed his
thigh.
The Tuscans raised joyful cry
To see the red blood flow.

He reeled, and on Herminius
He leaned one breathing-space,
Then, like a wild-cat mad with
wounds,
Sprang right at Astur's face.
Through teeth and skull and helmet
So fierce a thrust he sped,
The good sword stood a handbreadth
out
Behind the Tuscan's head.

And the great lord of Luna
Fell at that deadly stroke,
As falls on Mount Avernus
A thunder-smitten oak.
Far o'er the crashing forest
The giant arms lie spread;
And the pale augurs, muttering low,
Gaze on the blasted head.

On Astur's throat Horatius
Right firmly pressed his heel,
And thrice and four times tugged amai
Ere he wrenched out the steel.
"And see," he cried, ""the welcome,
Fair guess, that waits you here!
What noble Lucumo comes next
To taste our Roman cheer?"

* * * *

But meanwhile axe and lever
  Have manfully been plied,
And now the bridge hangs tottering
  Above the boiling tide.
"Come back, come back, Horatius!"
  Loud cried the Fathers all;
"Back, Lartius! back, Herminius!
  Back, ere the ruin fall!"

Back darted Spurius Lartius;
  Herminius darted back;
And, as they passed, beneath their feet
  They felt the timbers crack;
But when they turned their faces,
  And on the further shore
Saw brave Horatius stand alone,
  They would have crossed once more.

But, with a crash like thunder,
  Fell every loosened beam,
And, like a dam, the mighty wreck
  Lay right athwart the stream;
And a long shout of triumph
  Rose from the walls of Rome,
As to the highest turret-tops
  Was splashed the yellow foam.

* * * *

Alone stood brave Horatius,
  But constant still in mind,--
Thrice thirty thousand foes before.
  And the broad flood behind.
"Down with him!" cried flase Sextus,
  With a smile on his pale face;
"Now yield thee," cried Lars Porsena,
  "Now yield thee to our grace!"

Round turned he, as not deigning
  Those craven ranks to see;
Naught spake he to Lars Porsena,
  To Sextus naught spake he;
But he saw on Palatinus
  The white porch of his home;
And he spake to the noble river
  That rolls by the towers of Rome:

"O Tiber! Father Tiber!
  To whom the Romans pray
A Roman's life, a Roman's arms,
  Take thou in charge this day."

So he spake, and, speaking, sheathed
  The good sword by his side,
And, with his harness on his back,
  Plunged headlong in the tide.

No sound of joy or sorrow
  Was heard from either bank,
But friends and foes in dumb surprise,
With parted lips and straining eyes,
  Stood gazing where he sank;
And when above the surges
  They saw his crest appear,
All Rome sent forth a rapturous cry,
And even the ranks of Tuscany
  Could scarce forbear to cheer.

But fiercely ran the current,
  Swollen high by months of rain,
And fast his blood was flowing;
  And he was sore in pain,
And heavy with his armor,
  And spent with changing blows;
And oft they thought him sinking,
  But still again he rose.

* * * *

And now he feels the botton;--
  Now on dry earth he stands;
Now round him throng the Fathers
  To press his gory hands.
And, now, with shouts and clapping,
  And noise of weeping loud,
He enters through the River Gate,
  Borne by the joyous crowd.

They gave him of the corn-land
  That was of public right
As much as two strong oxen
  Could plough from morn till night;

And they made a molten image
  And set it up on high,
And there it stands unto this day
  To witness if I lie.

It stands in the Comitium,
  Plain for all folk to see;
Horatius in his harness,
  Halting upon one knee:
And underneath is written,
  In letters all of gold,
How valiantly he kept the bridge
  In the brave days of old.

And still his name sounds stirring
  Unto the men of Rome,
As the trumpet-blast that cries to them
  To charge the Volscian home;
And wives still pray to Juno
  For boys with hearts as bold
As his who kept the bridge so well
  In the brave days of old.

And in the nights of winter,
  When the cold north winds blow,
And the long howling of the wolves
  Is heard amidst the snow;
When round the lonely cottage
  Roars loud the tempest's din,
And the good logs of Algidus
  Roar louder yet within;

When the oldest cask is opened,
  And the largest lamp is lit;
When the chestnuts glow in the embers,
  And the kid turns on the spit;
When young and old in circle
  Around the firebrands close;
When the girls are weaving baskets,
  And the lads are shaping bows;

When the goodman mends his armour,
  And trims his helmet's plume,

When the goodwife's shuttle merrily
  Goes flashing through the loom;
With weeping and with laughter
  Still is the story told,
How well Horatius kept the bridge
  In the brave days of old.

CHAPTER VIII

CLASSICAL INFLUENCE ON THE AMERICAN GOVERNMENT

I. BACKGROUND INFORMATION FOR THE TEACHER

A. POLYBIUS AND THE AMERICAN CONSTITUTION

The framers of the American Constitution were steeped in the classical tradition. They had read THE UNIVERSAL HISTORY of Polybius and had studied seriously his analysis of the Spartan and Roman constitutions.

Polybius discusses in Book 6 the use of mixed governments comprised of three elements, monarchy, aristocracy, and democracy. He analyzes the checks and balances among these three elements. The Framers of the American Constitution certainly had Polybius' theory in mind as they wrote.

Polybius goes on to point out that kingship leads to tyranny, aristocracy leads to oligarchy, and democracy degenerates into mob-rule. Realizing the instability of simple constitutions, the Spartan leader Lycurgus combined the three best forms into one so that no one form might predominate and subsequently degenerate. Polybius notes that Lycurgus consciously created the Spartan constitution, but the Roman constitution--also a mixture of elements--evolved naturally over a long period of time. His description of the constitution of the Roman republic might be summarized by this chart.

Monarchical Element	Aristocratic Element	Democratic Element
consuls-- present foreign ambassadors, introduce business to the Senate, executive laws, convoke assemblies, submit legislation	the Senate controls the treasury, investigates crimes of treason, conspiracy, and murder, regulates foreign affairs	the Popular Assemblies pass and repeal laws, confer honor and punishment, ratify or veto alliances.

John Adams and other founding fathers admired the Roman constitution and conceded that if formed "the noblest people and the greates power that ever existed". He regarded the American constitution as a improvement upon the Roman, Spartan, and English constitutions.

B. THE GREEK CONSTITUTIONS

1. The Athenian constitution

The Athenian governmental structure consisted of the following elements:

a. The Assembly (Ekklesia)

Membership: Every male citizen over eighteen.

Functions: To formulate all policy, domestic and foreign, to declare war, conclude treaties elect citizen-generals (strategor) and all magistrates.

b. The Council of Five Hundred (Boule)

Membership: Citizens over thiry, chosen annually by lot, fifty from each ten tribes. (In the 5th century the tribe consisted of citizens from geographically scattered communes).

Functions: To prepare for the assembly, to supervise the administration of domestic and foreign affairs, including finance and wars. Its executive committee was the Prytanis, whose fifty members changed every five weeks.

c. The Court (Helaiea)

Membership: Six thousand citizens chosen by lot.

Functions: To sit as juries with wide civil jurisdiction; there were no judges.

d. The Archons

Membership: A board of nine citizens elected annually by lot.

Functions: Originally the senior archon was chief of state; in the fifth century he was reduced to ceremonial and minor judicial duties.

2. The Spartan Constitution

The Spartan governmental structure consisted of the following elements:

a. The Ephors.

Membership: Five supreme magistrates, one from each Spartan deme, or commune, elected annually by the Assembly.

Functions : To initiate legislation, to summon and preside over both Assembly and Council, to control finance and to act as a supreme civil court. The ephors had power to impeach the kings and direct the secret police. (Krypteia)

b. The Council of Elders (gerousia)

Membership: twenty-eight councilors, all over the age of sixty, chosen by lot from the nobility.

Functions : To initiate legislation and to act as a supreme criminal court.

c. The Kings

Number : Two who were hereditary

Functions: In peacetime, primarily ceremonial; in wartime, one king became commander-in-chief of the army in the field.

d. The Assembly (Apella)

Membership: Every male citizen over 30.

Functions : To vote on the legislation proposed by the ephors and the Council of Elders.

C. THE ROMAN CONSTITUTION

1. ORDERS OF SOCIETY

The Roman citizens, in Cicero's time, consisted of three orders or classes considered with reference to their political and social standing in the community:

1. The Senatorial Order (ordo senatorius or optimates).
2. The Equestrian Order (ordo equester or equites).
3. The Commons (ordo plebeius, populus, plebs, populares).

The Senatorial Order consisted of all those who were descended from a curule magistrate, i.e., one who was entitled to use the sella curulis, a square ivory chair without back and side rests (dictator, magister equitum, censor, consul, praetor, curule aedille), or who had themselves held office. The members of this class were prevented by law from engaging in any trade or business. Their distinctive garb was the tunic with a broad purple stripe (latus clavus). In the theatre, they were given the best seats, those in the orchestra.

The Equestrian Order consisted of all those free-born citizens (ingenui) possessing 400,000 sesterces (about $20,000). Thus, all the farmers of the public taxes (publicani) and the wealthy traders and capitalists (negotiatores) were equites. Their distinctive garb was the tunic with a narrow purple stripe (angustus clavus). In the theatre, they were given the first fourteen rows of seats, directly behind the senators.

The Ordo Plebeius consisted of all those free-born citizens possessing less than 400,000 sesterces. In Cicero's time, they were "a motely crowd composed of respectable artisans and small tradesmen, ruined peasants, and of a miscellaneous rabble attracted to Rome by the prospect of getting from the corn-doles a living which they had not earned."

Below the three orders were the freedmen (libertini), who had the right to vote and hold property, but not to hold office until the taint of slavery was removed by at least two generations.

Besides the three orders and the libertini there were also others that enjoyed Roman citizenship. These were:

(a) Coloniae, enjoying full Roman citizenship.
(b) Municipia, conquered Italian communities subject to taxation and military service.

(c) Civitates foederatae, allied communities enjoying certain privileges granted them by treaty.
(d) Praefecturae, towns in which justice was administered by prefects (praefecti) sent from Rome.

2. COMITIA (POPULAR ASSEMBLIES)

The elective and legislative business of the Roman state was administered in Cicero's time by two popular assemblies: the Comitia Centuriata and the Comitia Tributa.

COMITIA CENTURIATA

This was an assembly organized by the 373 centuries into which all citizens were divided. Its meetings were regularly held in the Campus Martius, at the call of either a consul or a praetor. Its powers were mainly elective; it chose consuls, praetors, and censors.
It also had the legal right to declare war.

COMITIA TRIBUTA

This was an assembly of the entire people organized by tribes, of which there were thirty-five. Its meetings were held in the Forum or in the Campus Martius, at the call of a consul, a praetor, a curule aedile, or a tribune.

POWERS:

(a) Elective--It chose: quaestors, tribunes, aediles, and some inferior magistrates.

(b) Legislative--It was the chief law-making body of the government. Its decrees, plebiscita (decrees of the commons) were often called leges, e.g., lex Gabinia, lex Manilia.

(c) Judicial--In Cicero's time, these powers were not often exercised.

CONTIONES

As the popular assemblies were not deliberative bodies, there was held in Rome for the purpose of discussion another assembly known as a contio, a mass-meeting. Such a meeting could be called by any magistrate who wished to lay a particular matter before the people for the purpose of deliberation. It was in such a contio that Cicero delivered his Pro Lege Manilia. As a contio had no power, it was usually followed by a comitia in which the question previously discussed was voted on.

3. THE SENATE

The Senate, the most important branch of the government in Cicero's time, consisted of about 600 members, who held office for life.

CONDITIONS OF ELIGIBILITY.

(a) Previous election to some magistracy from the grade of quaestor up.
(b) Minimum age--the thirty-first year.
(c) Financial independence (minimum property qualification--400,000 sesterces, about $20,000), as there was no salary attached to the office, and a senator was prevented by law from engaging in any trade or business.

Session.

The Senate usually met in the Curia Hostilia, or in some temple. Thus the Senate heard the First Oration against Catiline in the Temple of Jupiter Stator, and the Fourth, in the Temple of Concord.

It could be convened by a consul, praetor, or tribune, who became the presiding officer. The session was usually held early in the day, as no decrees passed after sunset were valid. Only members were admitted, but others were permitted to gather at the entrance.

Procedure.

(a) Taking of the auspices by the presiding officer.
(b) Formal presentation of the business of the meeting (referre ad senatum.)
(c) Expression of opinion by the individual senators, in a regular order of precedence; firt by the princeps senatus, usually an ex-censor, who headed the list of senators, then by the consules designati (consuls-elect) and the consulares (ex-consuls), and afterwards by the other senators in the order of their relative rank. The presiding officer had the right to express his opinion at any time during the discussion.
(d) Each senator called upon either gave his own opinion (sententiam) dicere), or expressed agreement with the remarks of a previous speaker by a mere word (verbo absentiri).
(e) After the discussion the question was voted on (by all except the magistrates in office) by division (itio in partes), i.e., those in favor of the question passing to one side of the house, those opposed, to the other.
(f) A motion, if carried, and not vetoed by a tribune, became a senatus consultum. Such a decree was then formulated (perscribere) and preserved in the state treasury in the Temple of Saturn.

A peculiar form of a decree of the Senate was the senatus consultum ultimum (videant consules ne quid res publica detrimenti capiat), by which the Senate established martial law and place dictatorial powers in the hands of the consuls.

Powers.

(a) Management of foreign affairs.
   1. Negotiations with other nations.
   2. Preparation of treaties.
   3. Granting of honors and titles to foreign princes.

(b) Declaration of war, with the assent of the comitia centuriata.
(c) Levying of troops.
(d) Granting of a triumph or a supplicatio.
(e) Preliminary discussion of bills which were to be submitted to the comitia.
(f) Control over taxation, revenues, and appropriations.
(g) Consultation of the haruspices and of the Sibylline books.
(h) Control of the provinces.
   The assignment of proconsuls and propraetors as governors of provinces.

The Senate was usually addressed as patres conscripti, probably a short form for patres et conscripti, the patres (fathers) referring to the original patrician senators and the conscritpi to the plebeian senators who were added later.

The senators wore a tunic with a broad purple stripe (latus clavus), a gold ring, dark red shoes fastened above the instep with black straps.

4. THE MAGISTRATES

PRELIMINARY REMARKS

1. Kinds of Magistrates.
   (a) Ordinary. Elected at regular intervals:
   2 Consuls
   8 Praetors
   2 Censors
   2 Curule Aediles
   2 Plebeian Aediles
   20 Quaestors
   10 Tribunes

   (b) Extraordinary. Appointed in critical times:
   Dictator
   Magister Equitum

2. Qualifications.
   (a) Only free-born citizens (ingenui) were eligible for office.
   (b) A candidate for office must not engage in any disgraceful occupation, such as that of gladiator or actor.
   (c) Upright character.
   (d) Age of eligibility.
   The 31st year for quaestor.
   The 37th year for aedile.
   The 40th year for praetor.
   The 43rd year for consul.

3. Term of Office.
   All ordinary magistrates, except the censors, were elected for one year the censors, every fifth year for a term of eighteen months.

4. Date of Election.
   Some day in July, set by the Senate.

5. Date of Inauguration.
   Quaestors--Dec. 5.
   Tribunes--Dec. 10.
   All others--Jan. 1.

6. Salary.
   Magistrates received no salary, but as governors of provinces the higher magistrates had the opportunity of amassing enormous wealth.

7. Restrictions.
   (a) No one could hold two offices at the same time.
   (b) At least two years had to elapse between two successive offices.
   (c) At least ten years had to elapse before one could be reelected to the same office.

8. Cursus Honorum.

The order in which the offices might be held was fixed by law in 180 B.C. and was known as the cursus honorum. This order was as follows: 1. Quaestor; 2. Praetor; 3. Consul, i.e., a citizen could not be praetor before he had been quaestor, nor consul before he had been praetor. If one aspired to be the offce of tribune or aedile, these were sought between the quaetorship and praetorship.

Ordinary Magistrates

1. Consuls.

The consuls were the chief officers of the Roman state. They were elected annually, some day in July set by the Senate, by the comitia centuriata for one year, and entered upon their office on January 1. (The Roman year is, therefore, usually named after the consuls in office that particular year, their names being given in the ablative absolute with consulibus; as, Lepido et Tullo consulibus, i.e., 66 B.C.) Between the day of election and that of inauguration they were known as consules designati, i.e., consuls-elect.

Qualifications.

(a) Minimum age--the 43rd year.
(b) A candidate must have held the lower offices of quaestor and praetor.

Powers.

(a) The two consuls had the same powers, but they exercised their authority as supreme head of the state in alternate months. Each had the right to veto the acts of the other, and the acts of either or both could be vetoed by a tribune.
(b) They had the imperium, i.e., supreme military, civil, and judicial authority, formerly exercised by the kings, which was, however, limited in the city by the veto of the tribune.
(c) They had the right to convoke the Senate and the Comitia, over which they then presided.
(d) When there were no censors in office, they could levy taxes.
(e) They could levy troops, and command them in war.
(f) In times of extreme peril, they nominated a dictator.
(g) They represented the people in sacred affairs.

Insignia of Office

(a) The sella curulis.
(b) The toga praetexta.
(c) Twelve lictors, carrying fasces, a bundle of rods, the outward symbol of the consuls authority to enforce the laws. Outside the city, the fasces contained an ax (securis), to indicated the consul's power of life and death.

Upon the expiration of their term of office, the consuls were known as consulares (ex-consuls), and when they were sent to provinces as governors, they were given the title proconsules.

2. Praetors.

The eight praetors were next to the consuls in authority. They were elected annually, in July, by the comitia centuriata for one year, and entered upon their office on January 1.

Qualifications.
(a) Minimum age--the 40th year.
(b) A candidate must have held the lower office of quaestor.

Duties.
(a) The praetor urbanus, the chief justice of the state, heard civil cases between citizens. In the absence of the consuls, he acted as the chief executive officer.
(b) The praetor peregrinus heard civil cases between foreigners, or between citizens and foreigners.
(c) The remaining six praetors presided over the permanent criminal courts (quaestiones perpetuae).

Insignia of Office.
(a) The sella curulis.
(b) The toga pretexta.
(c) Two lictors in the city, six, in the provinces.

3. Censors.
Two censors were elected every five years from the consulares by the centuriata for a period of eighteen months.

Duties.
(a) Taking of the census.
(b) Assessment of the property of citizens.
(c) Drawing up of the lists of senators and knights.
(d) Supervision of public morals.
(e) Building and supervision of aqueducts, roads, bridges, and temples.
(f) Letting of the provincial taxes, i.e., selling to the highest bidder the privelege of collecting the taxes.

Insignia of Office.
(a) The sella curulis.
(b) The toga praetexta.

4. Aediles.

The four aediles, two curule and two plebeian, were elected annually, in July, by the comitia tributa for one year, and entered upon their office on January 1.

Duties

a. management of the public games*
b. care of the streets and buildings
c. supervision of the markets
d. charge of the grain supply
e. supervision of police and fire departments

Insignia of Office- Only the curule aediles were entitled to the use of the sella curulis and the toga praetexta.

5. Quaestors
The twenty quaestors were elected anually in July by the comitia tributa for one year and entered their office on Dec. 5. Two of these served at Rome as quaestores urbani, four in different parts of Italy, and the rest in the provinces.

Qualifications
A quaestor had to be at least 31 years old

Duties
They were the public treasurers. The quaestores urbani had charge of the state treasury (aerarium) in the Temple of Saturn. They were also the custodians of various public documents.

The other quaestors acted as quartermasters and paymasters in the provinces.

6. Tribunes of the People
The ten tribunes were elected annually by the comitia tributa for one year, and entered upon their duties Dec. 10.

Qualifications
Only plebeians by birth or adoption were eligible for this office.

Powers
a. The right of veto (intercessio) by means of which they could block any decree of the Senate, any law passed by the Comitia, and any action on the part of the curule magistrates.
b. The right to convoke and to preside over the Senate and the comitia tributa and to propose legislation

---

* Ambitious politicians used this duty to further their own ends, since by furnishing magnificent spectacles they gained popular favor.

Extraordinary Magistrates

1. Dictator.

In times of extreme public danger, the Senate empowered the consuls to appoint a dictator with supreme power for a period of six months.

Insignia of Office.

(a) The sella curulis.
(b) The toga praetexta.
(c) Twenty-four lictors.

2. Magister Equitum.

A dictator appointed as his econd incommand a magister equitum, or master of the horse. His insignia were the sella curulis, the toga praetexta, and six lictors.

II. TEACHING SUGGESTIONS

A. Distribute a copy of the following schema on the government of the Roman Republic. Depending on the grade level of the pupils elaborate on it. Invite more detailed comparisons with the government of the United States

THE GOVERNMENT OF THE ROMAN REPUBLIC

EXECUTIVE

Two Consuls

Elected yearly by voting men
Had almost kingly powers.

Other Magistrates

Elected yearly by voting men
Helped the consuls with the day-to-day business of government.

LEGISLATIVE

Senate

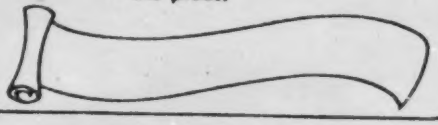
Included 300 members who served for life.
Advised the consuls and proposed laws.

Assembly of the People

Included all citizens.
Had power to declare war or agree to peace terms.

Tribunes of the People

Elected yearly (after 494 B.C.) by the Assembly.
Protected the rights of the plebs.



JUDICIAL

Praetors

Elected yearly by voting men
Acted as the judges of Rome.

THE GOVERNMENT OF THE AMERICAN REPUBLIC

EXECUTIVE	LEGISLATIVE	JUDICIAL
PRESIDENT	SENATE HOUSE OF REPRESENTATIVES	SUPREME COURT

B. Duplicate and distribute the following crossword puzzle.

ACROSS

4. What section of government passes laws?

5. What was the Roman symbol of power that looked like an axe in a bundle of rods.

7. What Roman official represented the plebs and had the power of veto?

10. What Roman supervised public morals and assessed taxes?

12. What is the highest judicial level to which an American may appeal?

17. What body of the Federal government has its number determined by population distribution?

19. Who carried the fasces and announced important Roman officials?

21. What branch of government determines the Constitutionality of laws?

22. What body of citizens determines guilt or innocence in a trial?

DOWN

1. What is the general name for a governing official?

2. What body of the Roman government passed laws, conducted trials and elected lower officials?

3. Who was the Roman official who administered public games and was the equivalent of our mayor?

6. What body of the Roman State was composed of particians who directed foreign policy, finances, religion and the military?

8. What Roman body consisted of Italian citizens who elected upper officials, could declare war and ratify peace treaties?

9. Who was one of the pair of chief executives in ancient Rome?

11. Who is the chief executive in American government?

13. What advises the American chief executive?

14. What division of government administers the law?

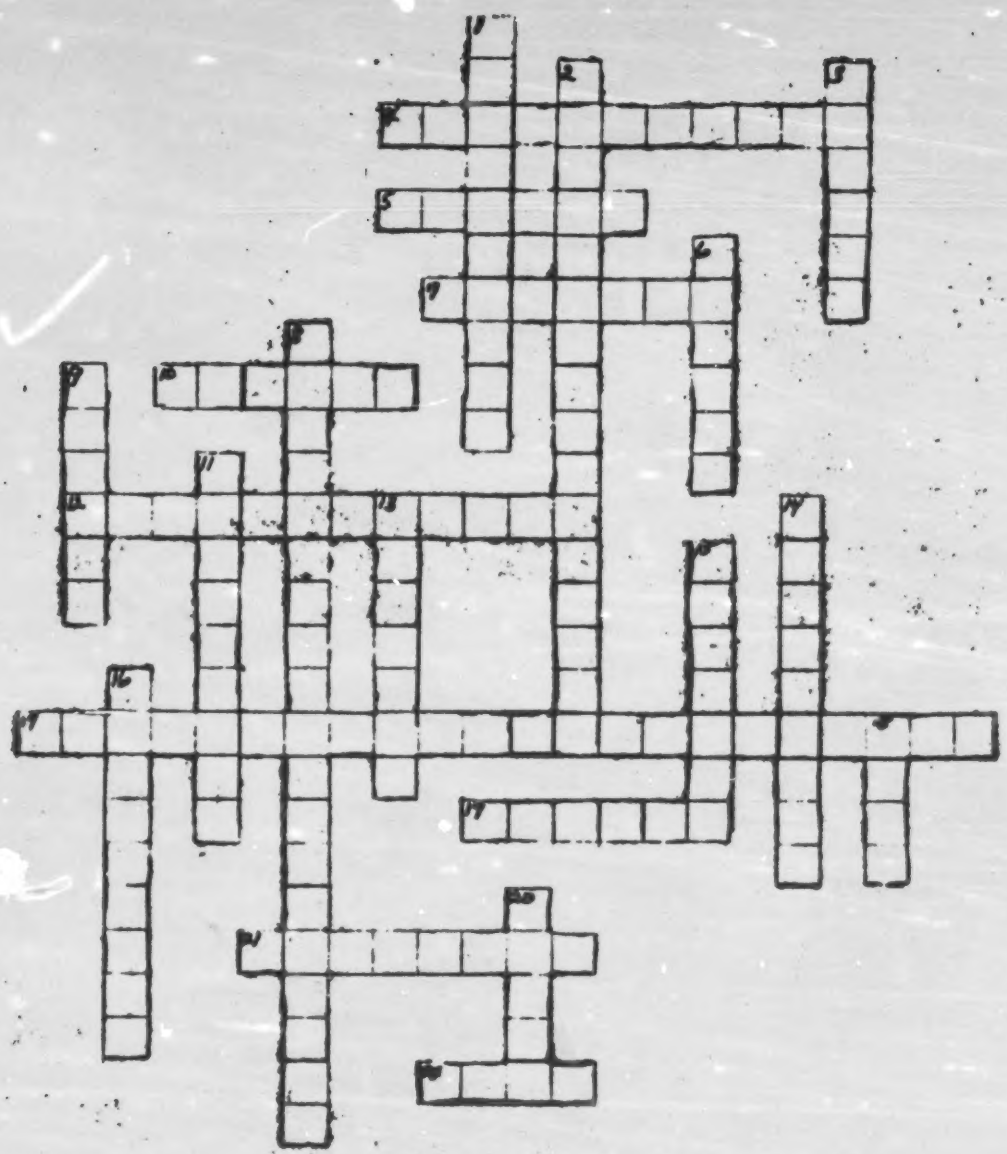
15. Who headed the Roman judiciary?

16. Who were the treasurers of ancient Rome?

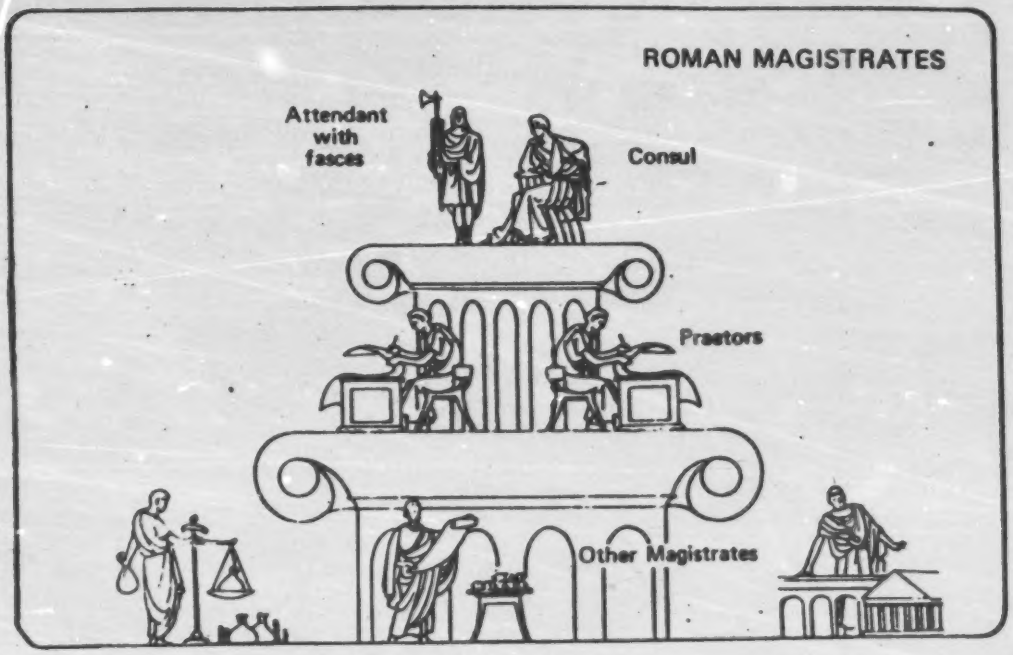
19. What Latin word did a tribune use to bar passage of a law?

20. Who is the administrative head of an American city?

57



C. Distribute this exercise sheet to the pupils. Discuss Discuss the questions with the class.



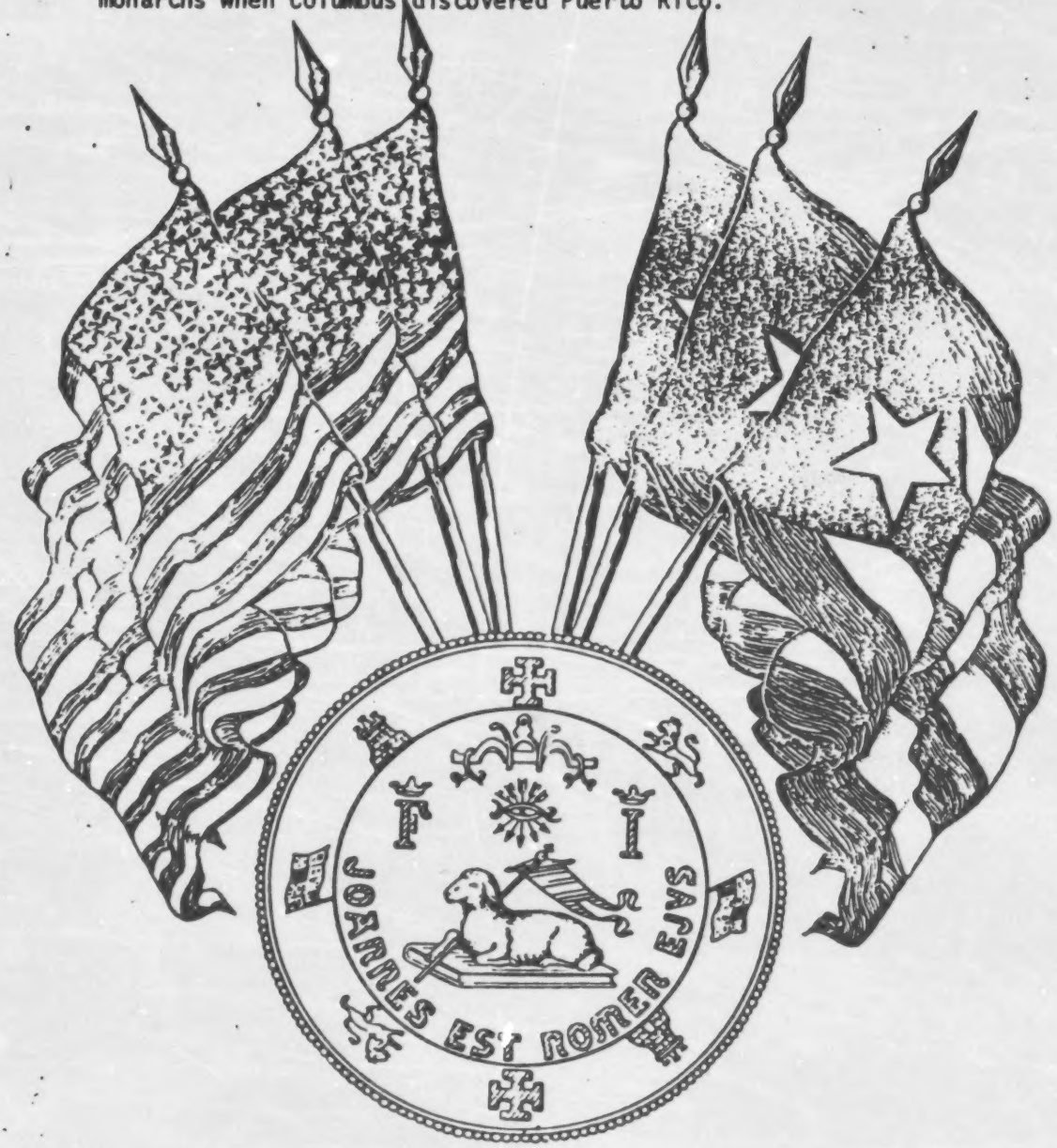
1. How does a mixed, balanced government help a free society to stay strong for a long time?
2. Which office in the United States government seems like the consul in Rome?
3. What are the two parts of the legislative branch of the United States called?
4. Roman senators served for life. How long do United States senators serve? How are they chosen?
5. Compare the legislative branches in Athens and Rome. Which of these was based on a *simple majority vote*?
6. *Praetors* (prē' terz) were elected judges. Do we in the United States have elected judges in the national government? Do we have elected judges in many states?
7. Compare the use of judges and juries in the United States with the trial methods in Athens and in Rome.

D. Inasmuch as state governments are also patterned after classical models it is natural for states (as well as the United States) to use Latin mottoes. Introduce a selection of the following mottoes to the pupils:

United States	E pluribus unum-One out of many.
Arizona	Ditat Deus-God enriches.
Arkansas	Regnant populi-The people rule.
Colorado	Nil sine numine-Nothing without Divinity.
Connecticut	Qui transtulit sustinet-He who tranplanted us still sustains us.
District of Columbia	Justitia omnibus-Justice to all.
Idaho	Esto perpetua-May it last forever.
Kansas	Ad astra per aspera-To the stars through difficulties.
Maine	Dirigo-I direct.
Maryland	Scuto bonae volumtatis Tuae coronasti nos-With the shield of Thy goodwill Thou hast covered us.
Massachusetts	Ense petit placidam sub libertate quietem-With the sword she seeks quiet peace under liberty.
Michigan	Si quaeris peninsulam amoenam circumspice -If you seek a beautiful peninsula, look about you.
Mississippi	Virtute et armis-By valor and arms.
New Mexico	Crescit eundo-It grows as it goes.
New York	Excelsior!-Higher!
North Carolina	Esse quam videri-To be rather than seem.
Ohio	Imperium in imperio-An empire within an empire.
Oklahoma	Labor vincit omnia-Work conquers all.

Oregon	Alis volat propriis-She flies with her own wings.
South Carolina	Animis opibusque parati-Prepared in spirit and in wealth.
Virginia	Sic semper tyrannis-Thus alwyas to tyrants.
West Virginia	Montani semper liberi-Mountaineers always freemen.
Wyoming	Cedant arma togae-Let arms yield to the toga.
Puerto Rico	Joannes est nomen ejus (John is its name).

You may wish to show the pupils this coat of arms and seal of the Commonwealth of Puerto Rico. The maxim Joannes est nomen ejus ("John is its name") refers to the fact that Puerto Rico was originally called San Juan after St. John the Baptist. Joannes est nomen ejus is taken from the Vulgate Bible (Luke 1:57-64 et seq.) where Zachary wrote Joannes est nomen ejus ("John is his name") when asked about the name of his newborn son, John the Baptist. The FI in the coat of arms stands for Ferdinandus et Isabella, the reigning Spanish monarchs when Columbus discovered Puerto Rico.



Various states have interesting coats of arms and seals. You may want pupils to write to state capitals to get coats of arms and make a collage.

CHAPTER IX

OUR LEGAL HERITAGE FROM GREECE AND ROME

I. BACKGROUND INFORMATION FOR THE TEACHER

A. GREEK ANTECEDENTS

In early times the law was primitive and simple. Every murder had to be avenged by a member of the family which in turn led to additional murders in an endless cycle. The Furies--who according to mythology--sprang from the blood of Uranus, specifically to track down murderers, would relentlessly pursue whoever ignored his obligation to avenge the blood of a kinsman. The lex talionis prevailed--an eye for an eye, a tooth for a tooth.

The Greeks transformed the lex talionis and evolved a more humane solution to the obligation for revenge,--a trial in which a man is judged innocent or guilty by a jury of his peers. The most famous example of this transformation is seen in the trilogy called the ORESTEIA by Aeschylus. Orestes is duty bound by the lex talionis to avenge the murder of his father Agamemnon. To do so he must perform the horrendous deed of murdering his mother Clytemnestra. Unsure of what to do, Ortes goes to Delphi to consult the oracle. The advice is clear. Blood leads to blood. Every death must be avenged. After Orestes murders his mother the Furies pursue him relentlessly. Finally Orestes goes to Athens to Pallas Athena for help. There Pallas Athena says that the case is too important to be decided by her alone and appoints 12 wise Athenians to hear the case, with her as judge. Apollo wants Orestes to be free of the hounding of the Furies. The Furies are angry and claim that it is their right and obligation to hound Orestes, especially in view of their being older than Apollo. The vote of the jury is tied 6-6. Athena casts the deciding vote for acquittal. To mollify the Furies she offers them a place of honor in her city as the Eumenides or dispensers of benefits and good fortune.

This system of trial by jury of peers, developed in Ancient Greece, is the basis of our system of law.

B. ROMAN LAW

1. General Observations

To claim that Roman arms conquered the world, one may add that Roman law accomplished no less a task. Wherever they went, the Romans took with them the legal concepts and procedures they had developed over centuries, implanting these among barbarian tribes as well as older civilized societies, so that their law survived the empire itself. The evolution of a body of civil law with its rules of evidence and of the rights of a defendant (innocent until proven guilty), was a product of Roman thinking.

At the core of this thought lay the concept of natural law, ius naturale. Originating in Greece, this doctrine held that a sense of reason flowing from man's own nature and sould imposed on him the duty to mirror such reason in his dealings under law with others; then right would ensue. Men could ill afford to make arbitrary rules and judgments; a fair standard had to prevail. Moreover, following the rule of reason, sound law could be made equally applicable to men everywhere. It was such thinking that encouraged Roman legislators to broaden what had originally been ius civile, or law for Roman citizens only, into ius gentium, or law governing all inhabitants of the empire and their contractual agreements. Modern international law derives directly from the Romans because they applied the principle of natural law to relations between states, believing that under it, differences between constrasting legal systems could be resolved.

The true genius of Roman law lay in its flexibility. The guiding idea that emerged was that if law was to remain viable in the changing conditions of Rome's complex society, it must be subject to continuing adaptation. A wise judge, the Romans believed, should be bound by precedent established in the body of written law but also free to make his own interpretation in the light of the case in hand.

In the twentieth century, the renowned Justice of the United States Court, Oliver Wendell Holmes, was to make the observation that "The life of the law has not been logic; it has been experience," adding that "the necessities of the time, the prevalent moral and political theories, institutions of public policy, avowed or unconscious, even the prejudices which judges share with their fellow men" have a good deal to do with determining the rule by which men should be governed. In this he was in effect echoing the thinking of the jurist of Rome.

The result of the Roman jurists' concentration both on continuity and elasticity is that much of their law survives in many adaptations in the western world today. Here are some instances of their principles and procedures:

2. The Role of Lawyers

After an era of early priestly administrators of Roman law, a caste of aristocratic and learned laymen arose under the late republic to function as advisers to everyone needing legal aid in legislation or litigation. These men, known as prudentes or jurisprudentes, foreshadowed the professional bar. Their communis opinio could, in fact, determine the interpretation of the law.

3. Trial by Jury

Though widely practiced among the Greeks, the Romans gave it their own form. At times as many as seventy-five citizens sat on the juries that considered only criminal cases. Majority votes determined the verdict, after the defense had exercised its right to challenge and cross-examine witnesses.

4. Rights in the Family

Roman law, as it grew, overcame the ancient custom of allowing only men to own property. By the time of the empire a woman could receive an inheritance and control her own dowry. Laws of inheritance also permitted a man to choose an heir from outside his family, although a blood heir could not be altogether disinherited without good reason. The making of a will was an act of considerable solemnity. A Roman enjoyed the right of testament only if he was a citizen or had acquired a special dispensation from the state; in either case, the validation of the will required sworn witnesses.

5. Rules of Contract

The earliest Roman contracts were verbal; later, property was tranferred by means of witnessed entries into the account books of both parties. Commercial law bound the parties both to the implicit as well as the explicit stipulations of contracts. Civil suits were brought either before judges appointed from lists of citizens of standing (judicial service was considered a civic duty) or before arbiters agreed to by both parties. Judgments could be appealed to higher courts; litigation might even go on for several years.

6. The Differences between Roman Law and Common Law

In most of the modern world one of two legal systems prevails--Roman Law and English Common Law. The chief characteristic of Roman Law is that it is carefully codified. The chief characteristic of Common Law is that it is based on precedent rather than codification. Roman Law is exemplified in the CODEX JUSTINIANI, the Napoleonic Code and its derivatives. It is used in most Romance language--speaking countries and in Louisiana and Quebec. Common Law is used in English-speaking countries. It too has been heavily influenced by Roman Law in its formulations.

II. TEACHING SUGGESTIONS

A. Make a transparency of the following schema and discuss it with the pupils in light of this chapter.

B. Tell the story of the ORESTEIA dramatically to the pupils. Role-play the story by assigning the parts of Apollo, Orestes, etc., with the rest of the class serving as jury. Discuss the significance of the story terms of street life (e.g. gangfights, vendettas) and also in terms of the disciplinary codes of schools and classrooms. The story of the Hatfields and the McCoys, who feuded lawlessly for years, might be cited as an example of the consequences of ignoring trial by jury.

C. One indication of our indebtedness to the Romans in the field of law is the many legal Latin terms still in use. After giving some background on our legal heritage from Rome to the pupils introduce orally and then in written form some or all of the following terms.

non obstante verdicto.....notwithstanding the verdict

por tempore.....for the time being

actio in personam.....personal action

non assumpsit.....he did not undertake

alibi.....presence elsewhere

cum testamento annexo.....with the will annexed

ipso facto.....by the fact itself

ab initio.....from the beginning

per curiam.....by the court

amicus curiae.....friend of the court

per se.....by itself

pro forma.....as a matter of form

mala fides	bad faith
bona fides	good faith
mala prohibita	prohibited by law
mala in se	wrong in itself
lex loci contractus	place of contract
res gestae	the subject-matter
res judicata	the matter has been decided
narr or narratio	the declaration in a cause
lex scripta	the written law
lex non scripta	the unwritten law
habeas corpus	you must have the body brought to trial

The writ of capias: This is a writ issued to a sheriff, or other officer, commanding him that he take (ut capias) the body of a person and hold him subject to order of court. There are various kinds of capiases, e.g.:

capias ad respondendum--a writ issued to take and bring the defendant before the court to answer.

capias ad testificandum--a writ to bring a disobedient witness before the court to testify.

capias ad satisfaciendum--a writ issued after judgment to take and hold the party named therein for the satisfaction of the judgment rendered.

writ of subpoena--a writ requiring a person to appear at a certain specified time and place, or pay a penalty (sub poena), or suffer punishment for default.

subpoena duces tecum--a writ commanding a person to appear in court and bring with him (ut duces tecum, "that you bring with you") certain designated documents or things.

writ of fieri facias--or fi fa, as it is commonly called--
a writ of execution commanding the sheriff to cause to be made of the goods and property of the defendant the amount of the judgment rendered against the defendant.

retorno habendo--a writ issued in favor of a defendant commanding the sheriff to cause the plaintiff to "make return" to the defendant of personal property which the plaintiff had wrongly replevied from him.

caveat emptor. Let the buyer beware.

Qui facit per alium, facit per se. The person who acts through another person acts on his own.

In iure causa proxima, non remota, spectanda est. In law the proximate cause rather than the remote cause must be watched for.

Sic utere tuo ut alienum non laedas. Thus use your property so that you do not injure another.

Cujus est solum eius est usque ad coelum. The person who owns the ground owns it all the way up to the sky.

Lex non curat de minimis. The law does not care about trifles.

Qui prior est in tempore potior est in iure. The one who is first in time is prior in the law.

Qui sentit commodum, sentire debet et onus. The one who feels the convenience ought also to feel the burden.

Ignorantia legis neminem excusat. Ignorance of the law excuses no one.

CHAPTER X

A SAMPLING OF THE CLASSICAL INFLUENCE ON 20th CENTURY AMERICAN LITERATURE

I. BACKGROUND INFORMATION FOR THE TEACHER

The classical heritage has exerted strong influence in the literatures of English and other European Vernacular languages since their inception. Modern American literature provides a good example of this influence.

A notable example of classical influence is found in the writings of the great Black American leader W.E.B. DuBois. DuBois was thoroughly grounded in Latin, Greek and ancient history. His writings on Africa (e.g., THE WORLD AND AFRICA) reflect his lively interest in antiquity. His views on Pan-Africanism and Black pride are grounded in his study of antiquity. One finds reference to the ancient people in his highly sensitive poetry. The poetry of Ezra Pound, a University of Pennsylvania alumnus, displays a life-long interest in the classics. He claimed that he always "observed the elegance of Circe's hair rather than the mottoes on sundials" in his writings. He wrote a very significant poem called HOMAGE TO SEXTUS PROPERTIUS. His magnum opus called the CANTOS reaches from Greek, Roman, Chinese prehistory to the contemporary world and includes translations, paraphrases, motifs, and vignettes meant to focus on valid human experience. He also did a translation of Sophocles' WOMEN OF TRACHIS and other Greek and Latin poetry. He was always concerned with the spirit of the work he translates.

Stephen Vincent Benet, the poet, short story writer, and novelist, showed classical learning . His great Civil War epic, JOHN BROWN's BODY is similar to classical epics like the AENEID or the ILIAD. Like classical epics, JOHN BROWN'S BODY has heroes, is based on historical fact, is about war, is written in poetry, and shows a sensitivity to detail in depicting the little man. Stephen Vincent Benet, incidentally, was a native of Bethlehem, Pennsylvania.

Arthur Miller's plays invite comparison with Greco-Roman drama. A VIEW FROM THE BRIDE is said to follow Aristotle's dictates on drama to the letter. DEATH OF A SALESMAN is reminiscent of the sense of lacrimae rerum found in ancient plays.

The dramatist EUGENE O'NEIL shows many elements of classical influence in his plays. In LAZARUS LAUGHED the form of a Greek drama is used in seven masked choruses. In DESIRE UNDER THE ELMS elements of the Hippolytus myth are recalled in the relationship between the young man, Eban, and his stepmother. Also the Medea myth is recalled in the murder of a child. In his great trilogy MOURNING BECOMES ELECTRA O'Neil invites comparison with the Greek masters. He has a sense of tragic vision and is a man trying to understand destiny.

Erich Segal is, o. course, a Classics professor by profession. He has produced poetic versions of Roman comedy in addition to his popular novel LOVE STORY. The ending of LOVE STORY where Oliver is reconciled to his father has classical antecedents.

Tennessee Williams shows fondness for the Venus-Adonis myth in many of his plays. His play ORPHEUS DESCENDING has definite classical antecedants. His characterizations, his examinations of human emotions and behavior, the lyrical intensity of his dialogue, his melancholic and his interest in homerotic relationships all invite comparison with the ancients. Twentieth century "popular" literature has also shown immense debt to classical civilization and culture. Popular novels and comic books often draw their subject matter from the myths of the ancients--often with considerable modifications or distortions. Films and television programs often have their genesis in the popular novels or comic books.

The "Paperback Revolution" has sparked new interest in modern translations of Greek and Roman literature William Arrowsmith, J.P. Sullivan, Dudley Fitts, Robert Fitzgerald, Moses Hadas and other Americans have produced translations that are literary masterpieces per se and reflect in their tremendous popularity the vitality of the ancients. More people now read the Classics than ever was the case in the entire history of the world, and a great many of these readers of the Classics are American.

II. TEACHING SUGGESTIONS

A. Tell pupils about the influence of the Classics on W.E.B. DuBois, the great Black philosopher and socio-political leader. Have the pupils read these selections from his poems as brief examples of the classical influence.

Who raised the fools to their glory,
But black men of Egypt and Ind,
Ethopia's sons of the evening,
Indians and yellow Chinese,
Arabian children of morning,
And mongrels of Rome and Greece?
Ah, well!
And they that raised the boasters
Shall drag them down again....
(W.E.B. DuBois, DARKWATER)

Scream, O silent Dead,
Into whose sad and sightless faces
I stand and stare.
I feel what you felt
When Assyria quenched the first fine flame of Egypt;
I see what you saw when Greeks buried Greece beneath the Parthenon;
I hear what you heard when Rome tore down her towers and fell her endless fall.
I know what you know as America murders Asia
As Africa is pain and shame
And Europe rushes down to Hell
Shrieking with candle, book, and bell.
(W.E.B. DuBois, IN BATTLE FOR PEACE)

B. The following comic book cover is an example of classical influence on American popular literature. You might show it to the pupils and discuss the significance of the picture both per se and in terms of its being an indication of classical influence.

HERCULES

THE LINE OF DC SUPER-STARS

THE MAN-GOD versus THE HOUNDS OF HELL!

NO. 2 JAN.

HERCULES UNBOUND

APPROVED BY THE COMICS CODE AUTHORITY

J-4150A

C. The following comic book stories illustrate the influence of the classics on popular literature. The teacher may wish to thermofax the stories or show them to the class on transparencies or with an opague projector and then discuss it as an example of classical influence. Pupils should be invited to cite or bring in other examples.

AVENGERS
MARVEL COMICS GROUP
20¢
99
MAY
02458
APPROVED BY THE COMICS CODE AUTHORITY

TWO ARMORED FIGURES-- APPEARING OUT OF NOWHERE!
STAND YE FORTH, INVADERS, AND IDENTIFY THYSELVES... OR FACE THE WRATH OF THE AVENGERS ASSEMBLED!
YOU HEARD THE MAN, FELLAS. MAKE AND BANK!
SHRINE OF CIRCE! 'TIS NOT FOR SUCH AS YE TO QUESTION THE HERALDS OF ARES!
WHEN KRATOS WIELDS HIS ADAMANTINE BLADE--AND BIA HIS MACE WHICH CYCLOPES DID FORGE--
--'TIS ONLY FOR SUCH AS YE TO TREMBLE --OR PERISH!
NOR CARE WE OVERMUCH WHICH IT BE!
KRATOS! BIA! WHY, THOSE WORDS BE ANCIENT GREEK FOR "FORCE" AND "MIGHT"!
THESE IT WAS DID CHAIN PROMETHEUS TO THE ROCK, IN DAYS OF YORE.
OLYMPIAN DEMI-GODS! THEN--IT'S A CINCH THEY'VE COME FOR HERCULES!
WE WERE RIGHT. HIS AMNESIA DOES HAVE SOME CONNECTION WITH ARES!
ENOUGH WORDS, MISBEGOTTEN ONES!
THE WAR-GOD HATH SENT US TO FETCH THE WAYWARD SON OF ZEUS--
--AND FETCH HIM WE SHALL!
KRATOS--BIA--VERILY, I DO KNOW THOSE NAMES.
THEY FILL MY HEART WITH LOATHING--WITH WORDLESS HATE!
THEN STRIKE, MAN-GOD--AND DELIVER THYSELF FROM THEIR WILLFUL HAND!

I--CANNOT!!
HOW NOW, MORTALS?
YE FIGHT FOR ONE WHO LIFTS NO HAND IN HIS OWN DEFENSE:
AND WE'LL KEEP ON TIL--MAFFF!--
THE WIND FROM THAT BLOW TINGGED MY--
IF HIS NEXT BLOW CONNECTS--I'VE HAD IT!
HERE, PLAYMATE. TRY WALTZING AROUND WITH SOMEONE WHO'S GOT ARMOR FOR A CHANGE.
OR DON'T THEY PLAY IT THAT WAY, WHERE YOU COME FROM?
MALIGNT MATTERS, MORTAL--MALIGHT SAVE THE FINAL VICTORY!
THINE ALLY SPEAKETH LOUDLY OF MORTALS, KRATOS. THEN, KNOW YE BOTH THIS--
THAT BE MORE THAN MORTAL--MORE THAN MAN!
THEN LOUDER SHALL BE OUR CRY OF TRIUMPH--
--WHEN GOD AND HAMMER LIE SIDE BY SIDE IN THE DUST!
THE FLAMES OF BATTLE--RISING FROM OUR OWN MEETING ROOMS!
STAY BACK, MY SISTER! LET ME--
NO, PIETRO. WE'VE BEEN ALL THRU THAT!
WHATEVER THE FIGHT--WHATEVER THE FOE--
THE SCARLET WITCH SHALL FACE IT--AS AN AVENGER!
AWAY TO GO, WANDA! BUT THESE JOKERS ARE--BAAAAD!!
EVIL, PERHAPS--BUT SLOW OF MOVEMENT! PERHAPS MY DIZZYING SPELL--
WATCH IT, PIETRO! THEY DON'T HAVE TO BE FAST--
15

--WHEN THEY'RE SPORTING ARMS LIKE BRICK BLOCKHOUSES!
UH OH! TOO LATE!
I SAY AGAIN-- ENOW!
TIME GROWS SHORT. WE'LL BROOK NO MORE DELAYS!
MINE AVENGER COMRADES HAVE FOUGHT THE VALIANT FIGHT.
YET, 'TIS NOT FOR MORTAL FLESH AND BLOOD TO DO BATTLE WITH DEMI-GODS.
'TIS FOR THOR TO DO SO!
AY-- FOR THOR!!
THOU HAST STAGGERED KRATOS, FLEA... BUT M'W ART WEAKENED, AND BIA YET STANDS!
HE--SPEAKS TRUTH. MY MOVEMENTS ARE SLOW... SLUGGISH...
SMITE HIM, JOY BROTHER!
HEY! WHAT'S THE BUZZ IN H-- MOLY JOE!
THAT WAS THOR JUST WENT BY ME LIKE A CANNONBALL!
NOBODY LAYS OUT THE AVENGER WHILE HAWKEYE'S AROUND!
NOT UNLESS HE KILLS ME FIRST!!

...AND WHAT BRINGS YOU TO THE PANTRY AT THIS ODD HOUR, MASTER VISION?
COULDN'T SLEEP, SIR?
IT'S SIMPLY THAT... THINGS PREY UPON MY MIND.
YOU KNOW I NEED NO SLEEP, JARVIS.
A SANDWICH, PERHAPS...?
NO, THANK YOU. HMMM... I SEE YOU ARE QUITE OBSERVANT, DESPITE YOUR NONCOMMITAL MANNER.
HUMAN THINGS, SIR? THINGS, PERHAPS, ABOUT... MISTRESS WANDA?
OH, I'VE SEEN THE SPARKS THAT FLY WHEN YOUR EYES MEET.
BUT, I'VE NO RIGHT TO FEEL AS I DO. I'M NOT EVEN... HUMAN.
IF YOU DON'T MIND MY SAYING SO, SIR... I THINK YOU'RE FAR MORE HUMAN THAN MOST.
"I THINK THEREFORE I AM." DESCARTES, WAS IT NOT?
STILL YOU USE THAT BRAIN TO THINK, AND SO...
WELL... PERHAPS.
YET, A MAN IS MORE THAN MIND, JUST AS HE IS MORE THAN BODY.
THERE ARE THINGS I COULD NEVER GIVE HER... A NORMAL HOME...
A FAMILY...
PERHAPS YOU THINK TOO MUCH, SIR. RATHER THAN TOO LITTLE.
PERHAPS YOU SHOULD LET MISS WANDA HERSELF--
OH, DEAR! WHAT'S THAT RUCKUS FROM ABOVE?
WHATEVER IT IS, IT COMES AT AN OPPORTUNE MOMENT.
A SIGNAL THAT I SHOULD END MY ABSOLUTE NONSENSE...
...FORGET THESE IDLE DAYDREAMS SPUN BY A FOUR-LIMBED COMPUTER...
...AND BECOME AGAIN... AN AVENGER!

THE MIGHTIEST OF THE MORTALS-- AND THOR, AS WELL--ARE FALLEN.
NOW, MAUGHT DOTH STAND 'TWIXT THE SCIONS OF OLYMPUS-- AND THE SON OF ZEUS.
COME, HERCULES. THOU ART GOING... HOME. DO NOT RESIST.
NAY, I SHALL NOT.
AND YET, MINE HEART CRIES OUT TO ME THAT I SHOULD-- I SHOULD!!
THESE ARE ARE INSTINCTS, MY PRINCE, TO WHICH THOU MUST NOT YIELD, LEST--
EH??
HAVE THE UPSTART HUMANS STILL TO LEARN THEIR LESSON?
WE'LL STOP FIGHTIN' YOU WHEN WE'RE DEAD-- AND NOT BEFORE!
YOU BIRDS TALK BIG, 'CAUSE HERC'S GOT AMNESIA. OTHERWISE, HIM AN' THOR COULD TAKE YOU EASY.
WELL, THEY'RE OUT OF IT, SO IT'S UP TO US!
AT LEAST WE GOTTA TRY!
IF ONLY MY MUTANT MENT POWER COULD SOMEHOW CON--FOUND THEM--!
TRY, WANDA! WE GOTTA TRY-- NO MATTER WHAT HAPPENS!
MAYHAP WE HAVE MISJUDGED THE MANLINGS, BIA.
I TROW, I'VE SEEN NO SUCH SPIRIT SINCE THAT DAY WE CHAINED THE FIRE-THIEF PROMETHEUS TO THE ROCK OF ETERNITY!
AYE-- THE GIRL'S STRANGE SPELLS 'CONFOUND ME,' ALSO.
YET, WASTE NO TIME IN ADMIRATION OF THEIR COURAGE, LOLLY, KRATOS.
18

FOR FOLLY STILL IT BE!
THY BLOW DID SHAKE THIS PLACE TO ITS FOUNDATIONS...
BUT, IT BROUGHT FORTH MERELY... SOME DEMON WRAITH!
YOUR DEMON, INTRUDERS...
...IF YOU SEEK WHOM I SUSPECT.
VIZH! WAY TO NAME IN THERE, OL' BUDDY!
WE'LL SHOW THOSE TWIN TIN-LIZZIES THEY CAN'T MESS WITH THE AVENGERS!
NOW LET'S-- HEY! WANDA'S DOWN! SHE'S SHE'S
SHE LIVES, YET, SHE'S BEEN BADLY STUNNED!
AT LEAST SHE'S OKAY, BUT HERC'S GONNA--
C'MON, MAN. DON'TCHA HEAR ME?
LEAVE 'ER BE!
I HEAR YOU... AND I REJECT YOUR LINE OF REASONING.
I HELP THOSE I CARE FOR, HAWK'EYE, ABOVE ALL ELSE.
DO YOU HEAR ME, AVENGER?
BELIEVE IT, PAL! AND I'M GONNA REMEMBER WHAT YOU SAID.
ONE'A THESE DAYS, YER GONNA GET BUSTED BUT GOOD, AND YER GONNA LOOK AROUND TO SEE WHO DID IT--
--AND IT'LL BE ME, MISTER!
IT'LL BE ME!
NOW IF YOU'LL PARDON MY BACK--
SOME OF US GOTTA WORK FOR A LIVING!

BOWMAN--VERILY, THOU DOST BEGIN TO BECOME A NUISANCE!
COME, KRATOS--THE SPATIAL DISPLACEMENT BEGINS ANEW!
I COME, MY BROTHER--!
THOR! THANKS A BUNCH, BABY!
THERE BE LITTLE TIME FOR GRATITUDE, ARCHER.
LOOK THOU AT YONDER TITANS!
THEY VANISH, BACK INTO THE BILLOWING CLOUDS WHICH BIRTHED THEM--
--AND WITH THEM--HERCULES!
THANKS FOR--THE ALL-AN AVENGER.
NOW, IF YOU COULD JUST POINT ME TOWARD THE BAYER MAN--
THIS WASN'T EXACTLY OUR FINEST HOUR!
NO--BUT MAYBE IT COULD'A BEEN--
--IF THE BIG BAD VISION HAD COME THRU FOR US--
STEADA PLAYIN' HORSEY TO A CHICK WHO JUST HAD THE WIND KNOCKED OUT OF HER!

STRONG WORDS DOST THOU SPEAK, ARCHER.
GIVE THEM SUBSTANCE, IF THOU CANST, WHILST I HELP CAPTAIN AMERICA TO HIS FEET.
IN OTHER WORDS...YOU BETTER BACK UP THOSE CHARGES, FELLA.
I DON'T HAVE TO. JUST LOOK AT 'IM!
MOONIN' OVER WANDA--IN THE MIDDLE OF--THIS!
I HATE TO SAY IT, TROOPS, BUT HAWKEYE'S TELLIN' IT LIKE IT IS.
WHAT'D--WHAT ARE YOU SAYING?
THE VISION WAS HELPING ME, THAT'S ALL.
YEAH, LADY--THAT'S ALL! AND BECAUSE THAT'S ALL HE DID, THOSE TWO CREEPS MADE OFF WITH HERCULES--
--AND OUR ONE CHANCE OF FINDIN' OUT WHAT ARES'S PLANS FOR MOTHER EARTH!
I HAVE ALWAYS BEEN AS SOLICITOUS OF YOUR WELFARE AS ANY, MY SISTER...
YET, EVEN I FEEL THE VISION DESERVES CENSURE FOR HIS INACTION!
VISION--ASSURE THEM! TELL THEM YOU THOUGHT I WAS DYING! TELL THEM--
NO, WANDA. I KNEW YOU WERE MERELY STUNNED. STILL, I COULD NOT ACT.
THEN--PERHAPS HAWKEYE WAS RIGHT! I--
EXCUSE ME...!
WE SHALL PASS LATER UPON THE VISION'S UNSEEMLY CONDUCT.
FOR NOW, WE MUST TAKE ACTION--ERE EARTH AND ASGARD BE ENSLAVED, THE PROPHECY FULFILLED.
AND WE ALL KNOW WHAT THAT ACTION'S GOT TO BE!
SAY IT, THUNDER GOD!
SO BE IT!
THIS DAY--THIS HOUR--THE AVENGERS SHALL INVADE THE HALLOWED HALLS OF--OLYMPUS!!
NEXT:

Wonder Woman
By Charles Moulton
WONDER WOMAN'S STORY IS THE HISTORY OF HER RACE. IT REACHES FAR BACK INTO THAT GOLDEN AGE WHEN PROUD AND BEAUTIFUL WOMEN, STRONGER THAN MEN, RULED AMAZONIA AND WORSHIPPED ARDENTLY THE IMMORTAL APHRODITE, GODDESS OF LOVE AND BEAUTY.
OUT OF THAT LEGENDARY GLORY, WHICH PRESENT-DAY AMAZONS STILL PRESERVE IN SECRET, COMES WONDER WOMAN, THE MOST POWERFUL AND CAPTIVATING GIRL OF MODERN TIMES, THE FEARLESS MAIDEN WHO GAVE UP HER HERITAGE OF PEACE AND HAPPINESS TO HELP AMERICA FIGHT EVIL AND AGGRESSION!
CAPTAIN STEVE TREVOR, BRILLIANT YOUNG OFFICER IN THE ARMY INTELLIGENCE SERVICE, CRASHES WHILE FLYING OVER LONELY SEAS AND DISAPPEARS IN A SMOTHER OF MIST AND FOAM.
1A

COLONEL DARNELL, INTELLIGENCE CHIEF, REGRETFULLY ORDERS TREVOR OFFICIALLY LISTED AS "KILLED IN PURSUIT OF DUTY."
ISN'T THERE ANY HOPE HE MAY BE SAVED?
NONE WHATEVER. THERE'S NO LAND CHARTED WITHIN A THOUSAND MILES OF WHERE STEVE WENT DOWN!
BUT WEEKS LATER, TO THE UTTER ASTONISHMENT OF EVERYBODY, A BEAUTIFUL GIRL APPEARS — FROM NOWHERE WITH CAPTAIN TREVOR IN HER ARMS!
WHY — UH — IT'S CAPTAIN TREVOR! BUT — BUT TREVOR'S DEAD!
NO! HE'S BADLY HURT, BUT HE'LL RECOVER!
AS MYSTERIOUSLY AS SHE APPEARED, THIS STRANGE GIRL VANISHES AGAIN!
WAIT! WHO ARE YOU? EXPLAIN!
YOU WOULDN'T UNDERSTAND! I'M JUST — A WOMAN!
MY WONDER WOMAN!
THE NURSE DISCOVERS A STRANGE CLEW TO WONDER WOMAN'S IDENTITY.
SEE, DOCTOR! THAT MYSTERIOUS GIRL DROPPED THIS PARCHMENT!
AN OLD PARCHMENT MANUSCRIPT — THE LANGUAGE LOOKS LIKE ANCIENT GREEK! I'LL SHOW IT TO DR. HELLAS AT THE SMITHSONIAN INSTITUTE.
DR. HELLAS, FAMOUS ARCHEOLOGIST, IS ASTOUNDED!
THIS IS AMAZING — THE GREATEST FIND OF MODERN TIMES! IT'S AN ANCIENT DOCUMENT SOUGHT FOR CENTURIES — THE HISTORY OF THE UNCONQUERABLE AMAZONS!
"THE PLANET EARTH," BEGINS THE ANCIENT SCRIPT, "IS RULED BY RIVAL GODS — ARES, GOD OF WAR, AND APHRODITE, GODDESS OF LOVE AND BEAUTY.
MY MEN SHALL RULE WITH THE SWORD!
MY WOMEN SHALL CONQUER MEN WITH LOVE!
2A
THE SWORDSMEN OF ARES, (NOW CALLED MARS) SLEW THEIR WEAKER BROTHERS AND PLUNDERED THEM.

WOMEN WERE SOLD AS SLAVES— THEY WERE CHEAPER THAN GOATS!
WHAT SAY, HERO? I'LL TRADE THESE FIVE BEAUTIFUL SLAVE GIRLS FOR THY GOAT.
BAH! 'TWOULD TAKE A DOZEN WOMEN TO GET MY GOAT!
BUT APHRODITE SHAPED WITH HER OWN HANDS A RACE OF SUPER WOMEN, STRONGER THAN MEN.
I WILL BREATHE LIFE INTO THESE WOMEN, AND ALSO THE POWER OF LOVE! THEY SHALL BE CALLED "AMAZONS."
APHRODITE GAVE HER OWN MAGIC GIRDLE TO THE AMAZON QUEEN.
SO LONG AS YOUR LEADER WEARS THIS MAGIC GIRDLE, YOU AMAZONS SHALL BE UNCONQUERABLE!
THE AMAZONS BUILT A MAGNIFICENT CITY, AMAZONIA, AND EASILY DEFEATED ALL ARMIES WHICH ATTACKED THEM.
STUPID MEN! YOU HAVE NO CHANCE AGAINST US WHILE I WEAR APHRODITE'S MAGIC GIRDLE!
MARS WAS FURIOUSLY ANGRY AT APHRODITE, BUT SHE LAUGHED IN HIS FACE!
YOU CHEATED ME! YOU MADE AMAZON WOMEN STRONGER THAN MEN! BUT I WILL CONQUER YOUR AMAZONS AND PUNISH THEM!
THAT FOR YOUR THREATS!
SNAP!
SNAP!
MARS INSPIRED HERCULES, STRONGEST MAN IN THE WORLD, TO MAKE WAR ON THE AMAZONS!
I'LL TAKE THIS MAGIC GIRDLE FROM HIPPOLYTE, THE AMAZON QUEEN, AND BRING HER WOMEN BACK IN CHAINS!
HERCULES, LEADING A MIGHTY ARMY TO AMAZONIA, CHALLENGED THE QUEEN TO PERSONAL COMBAT!
COME FORTH, HIPPOLYTE, IF THOU DARE TO FIGHT THE STRONGEST MAN IN THE WORLD!
I DARE FIGHT ANY MAN!
3A
HERCULES
QUEEN
PUNY SWORD LIKE A DRY
STICK-LE
ARMED.
SURRENDER OR DIE!
OH!

BUT THE MAGIC GIRDLE GAVE HER STRENGTH.
NO MERE MAN CAN CONQUER AN AMAZON!
AWWK — UGGH!
HERCULES, DEFEATED, RESORTED TO TREACHERY.
I PROMISE!
PROMISE TO RETURN HOME AND LEAVE US IN PEACE AND I WILL SPARE THY LIFE!
I WILL MAKE LOVE TO HER AND STEAL THE MAGIC GIRDLE!
HERCULES PLANNED TO CAPTURE THE AMAZONS BY TREACHERY.
I INVITE YOU BEAUTIFUL AMAZONS TO A BANQUET TONIGHT IN OUR TENTS TO SEAL OUR PACT OF ETERNAL FRIENDSHIP!
WE WILL COME.
HERCULES USED WOMAN'S OWN WEAPON AGAINST QUEEN HIPPOLYTE. HE MADE LOVE TO HER.
THOU ART AS BEAUTIFUL AS APHRODITE!
AND THOU ART STRONG AS ARES — WITH OUT THIS MAGIC GIRDLE I COULD NEVER HAVE CONQUERED THEE!
LET ME HOLD THY GIRDLE, O QUEEN — JUST TO TOUCH IT WILL SEND MY SPIRITS SOARING SINCE THOU HAST WORN IT!
I OUGHT NOT — BUT I CANNOT RESIST THEE!
I HAVE THE MAGIC GIRDLE — THE AMAZONS ARE HELPLESS! SEIZE THEM, MEN!
HERCULES HAS BETRAYED ME! TO ARMS, AMAZONS!
FIGHT, SISTERS! APHRODITE, AID US!
THE AMAZONS FOUGHT FURIOUSLY, BUT WITHOUT THE MAGIC GIRDLE THEY WERE DEFEATED.
BIND THE PRISONERS; WE WILL LOOT THE CITY!
HOLA! AMAZONIA IS OURS!
4A
THE GREEKS, BEARING THE STRENGTH OF THEIR CAPTIVES, PUT THE AMAZONS IN HEAVY CHAINS.

LOADED WITH FETTERS, BEATEN AND TORMENTED BY THEIR CAPTORS, THE AMAZONS WERE IN DESPAIR
THE [illegible] QUEEN PRAYED TO APHRODITE FOR HELP
O DIVINE GODDESS, FORGIVE MY SIN! GIVE US STRENGTH TO BREAK OUR CHAINS AND RECOVER THE MAGIC GIRDLE!
THE GODDESS APHRODITE ANSWERED HIPPOLYTE'S PRAYER—
YOU MAY BREAK YOUR CHAINS. BUT YOU MUST WEAR THESE WRIST BANDS ALWAYS TO TEACH YOU THE FOLLY OF SUBMITTING TO MEN'S DOMINATION!
WE WILL OBEY, GODDESS!
THE AMAZONS CONQUERED THEIR CAPTORS.
APHRODITE IS WITH US! HOLA!
AWK! UNH! HAVE MERCY!
QUEEN HIPPOLYTE RECOVERED THE MAGIC GIRDLE.
BONG!
QUICKLY ARMING THEMSELVES, THE AMAZONS BOARDED THE GREEK SHIPS
5A
GUIDED BY APHRODITE, THE AMAZONS SAILED FAR SEAS TO THEIR PROMISED HAVEN OF PEACE AND PROTECTION
ON PARADISE ISLE THEY BUILT A SPLENDID CITY WHICH NO MAN MAY ENTER — A PARADISE FOR WOMEN ONLY!

HERE ENDS THE ANCIENT "HISTORY OF THE AMAZONS" AS TOLD IN THE PARCHMENT WONDER WOMAN LEFT. RELYING ON LATER SOURCES OF INFORMATION, WE SHALL CONTINUE THE STORY OF THE BEGINNINGS OF WONDER WOMAN!
THE QUEEN, UNDER DIRECTION OF ATHENA, GODDESS OF WISDOM, LEARNS THE SECRET ART OF MOULDING A HUMAN FORM!
HIPPOLYTE ADORES THE TINY STATUE SHE HAS MADE AS PYGMALION WORSHIPED GALATEA. APHRODITE, GRANTING THE QUEEN HER PRAYER, BESTOWS UPON IT THE DIVINE GIFT OF LIFE!
I NAME THEE DIANA, AFTER THE MOON GODDESS, MISTRESS OF THE CHASE!
BABY DIANA, TO HER MOTHER'S ASTONISHMENT, LEAPS HIGH INTO THE QUEEN'S ARMS!
HOW MARVELOUS — SHE IS MY LITTLE WONDER CHILD!
AT THREE, THE WONDER CHILD PULLS UP A FRUIT TREE BY ITS ROOTS.
GREAT THUNDERBOLTS OF ZEUS! SHE PULLS THAT TREE UP LIKE A WEED!
ALREADY OUR LITTLE PRINCESS HAS THE STRENGTH OF HERCULES!
AT FIVE, DIANA, LIKE HER NAMESAKE, THE GODDESS OF THE CHASE, RACES DEER THROUGH THE FOREST.
THE QUEEN'S CHILD IS SWIFTER THAN MERCURY!
AT 15, THE YOUNG AMAZON GIRL RECEIVES HER BRACELETS OF SUBMISSION AT APHRODITE'S ALTAR.
I PLEDGE MYSELF FOREVER TO THY SERVICE, O GODDESS OF LOVE AND BEAUTY!
6A
DRINK, DIANA, FROM THE FOUNTAIN OF ETERNAL YOUTH! BEAUTY AND HAPPINESS ARE YOUR AMAZON BIRTHRIGHT SO LONG AS YOU REMAIN ON PARADISE ISLAND!
IT IS A WONDERFUL BIRTHRIGHT. I'LL NEVER GIVE IT UP!

BUT WHO CAN FORETELL THE FUTURE? YEARS LATER, AS THE PRINCESS AND HER FRIEND MALA STAND TOGETHER ON A CLIFF, OVERLOOKING THE SEA---
LOOK, MALA! A BROKEN AEROPLANE WING.
AND SOMEBODY'S ON IT!
COME ON-WE'LL SEE WHO IT IS!
OH!! I HOPE IT'S A MAN-I'D LIKE TO SEE ONE!
RACING SWIFTLY THROUGH THE WATER, DIANA REACHES THE WRECKAGE FIRST.
IT IS A MAN! HIS HEART STILL BEATS, I THINK!
WITH LONG, POWERFUL, STROKES, THE AMAZON GIRLS TOW THE FALLEN FLYER TO PARADISE ISLAND.
THESE IDENTIFICATION PAPERS SHOW THAT HE IS CAPTAIN STEVE TREVOR, OF THE AMERICAN ARMY INTELLIGENCE SERVICE!
HOW STRANGE THAT HE DRIFTED TO OUR SHORES-IT SEEMS LIKE FATE!
A MAN ON PARADISE ISLAND! YOU CAN'T TAKE HIM INTO THE CITY-IT'S AGAINST THE LAW OF THE AMAZONS!
I WILL TAKE HIM TO MY LABORATORY-THAT'S OUTSIDE THE CITY, AND DON'T TELL MOTHER!
74
THE ROYAL PHYSICIAN GIVES LITTLE HOPE FOR THE STRANGER'S RECOVERY
HE HAS BRAIN CONCUSSION, SHOCK, AND EXHAUSTION-HIS CHANCES ARE SLIGHT!
WE MUST SAVE HIM!
IN THE LABORATORY, DIANA WORKS DAY AND NIGHT TO PERFECT A HEALING RAY WHICH WILL SAVE TREVOR'S LIFE.
YOU MUST STOP WORKING, DIANA! YOU'VE HAD NO SLEEP FOR THREE DAYS AND NIGHTS!
LET ME ALONE-I'VE ALMOST GOT IT!

Wonder Woman

ON THE FIFTH DAY, DIANA, NEARLY DEAD WITH FATIGUE, COMPLETES HER WORK — TOO LATE!
DOCTOR! COME QUICK — I'VE FOUND THE PURPLE HEALING FREQUENCY!
MY POOR DIANA! IT'S TOO LATE — THE PATIENT IS DEAD!
BUT DIANA FIERCELY INSISTS UPON TRYING TO REVIVE THE STRICKEN MAN.
PUT HIM THERE — UNDER THE RAY TUBES. I WILL NOT BELIEVE IT IS TOO LATE!
A WEIRD, PURPLE LIGHT BATHES THE PATIENT'S BATTERED BODY — FINALLY HIS PULSES STIR ONCE MORE TO LIFE!
A MIRACLE IS HAPPENING! YOUR HEALING RAY IS BRINGING HIM BACK TO LIFE.
THANK APHRODITE!
DOCTOR ALTHEA REPORTS TO THE QUEEN.
DIANA WORKED DAY AND NIGHT TO SAVE HIM. SHE SEEMS — ER — STRANGELY INTERESTED —
OH, WOE THE DAY THAT BROUGHT A MAN TO PARADISE ISLAND! SEND DIANA TO ME IMMEDIATELY.
THIS STRANGER MUST RETURN AT ONCE TO THE WARRING WORLD OF MEN!
BUT HE CANNOT TRAVEL ALONE UNTIL HE GETS WELL!
I CAN FLY CAPTAIN TREVOR TO AMERICA, MOTHER, IN MY NEW INVISIBLE PLANE! OH, PLEASE LET ME!
NO! IF YOU LEAVE PARADISE ISLAND, YOU LOSE YOUR BIRTHRIGHT!
DIANA HAS FALLEN IN LOVE WITH THIS MAN! APHRODITE, HELP ME!
MEANTIME, UNSEEN BY HUMAN EYES, MARS, THE GOD OF WAR, TAUNTS APHRODITE.
HO! HO! THE WHOLE WORLD'S AT WAR — I RULE THE EARTH!
YOUR RULE WILL END WHEN AMERICA WINS! AND AMERICA WILL WIN! I'LL SEND AN AMAZON TO HELP HER!
APHRODITE APPEARS TO THE QUEEN.
A YOUNG AMAZON MUST TAKE THE CAPTAIN BACK TO AMERICA — SHE MUST REMAIN THERE TO FIGHT WAR AND EVIL! SELECT YOUR STRONGEST MAIDEN, FOR SHE WILL NEED ALL HER STRENGTH!
I OBEY, O GODDESS!

NEXT MORNING, ON THE MENTAL RADIO-TELEVISION OF THE AMAZONS, DIANA HEARS THE QUEEN'S DECREE.
--- AND SO, TO SELECT OUR STRONGEST MAIDEN, AN ATHLETIC TOURNAMENT WILL BE HELD AT AMAZON STADIUM! ENTRIES TO BE FILED ---
DIANA HURRIES TO THE PALACE.
OH, MOTHER! I JUST HEARD YOUR BROADCAST - HOW EXCITING! I WANT TO ENROLL FOR THIS TOURNAMENT!
NO, MY DAUGHTER, I FORBID IT! YOU CANNOT COMPETE!
DON'T ARGUE, MY CHILD! THE WINNER OF THIS CONTEST MUST LEAVE PARADISE ISLAND AND LIVE IN THE WORLD OF MEN! YOU CANNOT GIVE UP YOUR BIRTHRIGHT.
BUT, MOTHER! SOME GIRL MUST DO IT!
I'LL WEAR THIS MASK. ALL CONTESTANTS DRESS ALIKE AND MOTHER WON'T KNOW ME!
THE GREAT DAY ARRIVES AND AMAZON ATHLETES PARADE BEFORE THEIR QUEEN.
DIANA PRETENDS TO STUMBLE AS SHE PASSES THE QUEEN'S BOX.
I'D BETTER NOT LET MOTHER SEE ME SO CLOSE, EVEN WITH A MASK ON!
THE FIRST CONTEST IS FENCING FROM THE BACKS OF AMAZON HORSES--- RANGAS! A GAME WHICH REQUIRES GREAT SKILL AND SURE HORSEMANSHIP.
IN THE FINAL ROUND, A BATTLE ROYAL RAGES BETWEEN NUMBER 21, A HUGE AMAZON, AND NUMBER 7, THE MASKED MAIDEN.
I'LL WEAR YOU DOWN, LITTLE TULIP. YOU NEED WEIGHT FOR THIS SPORT!
BACKBONE'S BETTER THAN BEEF!

Wonder Woman

BUT THE MASKED FIGHTER CATCHES HER POWERFUL OPPONENT OFF BALANCE AND-
LIGHT LANDINGS, BIG GIRL!
OOMF! YOU'VE GOT ME!
MALA, DIANA'S BEST FRIEND, FEELS DEPRESSED DURING HER WRESTLING BOUT WITH FATSIS.
WHEW! HOT WORK - I BETTER REST AWHILE!
WHOOSH! IF I DON'T GET THIS TWO-TON GREASE HEAP OFF ME QUICKLY, I'LL SUFFOCATE!
BUT WITH A DEFT STRANGLE HOLD, MALA THROWS FATSIS FOR THE TITLE.
THAT CERTAINLY IS A WEIGHT OFF MY CHEST!
OOF!
THE HIGH JUMP ROPING CONTEST IS A UNIQUE AMAZON EVENT. THE JUMPER MUST LEAP OVER HER OPPONENT'S LASSO WITHOUT BEING CAUGHT.
HA! HA! YOU COULDN'T CLEAR A TEN-FOOT ROPE!
AS THE LASSO ROPE IS LENGTHENED, THE CONTESTANT MUST JUMP HIGHER AND HIGHER TO CLEAR IT.
HUH.! I JUMPED THAT HIGH MYSELF. BUT LET'S SEE YOU CLEAR THE 40-FOOT LASSO, MYSTERY GIRL!
HIGHER AND EVEN HIGHER SWINGS THE WHIRLING LOOP, BUT LIKE A BIRD, THE MASKED JUMPER SOARS OVER IT!
HOLA! HOLA! SHE MADE A RECORD. HOORAH FOR OUR NEW CHAMPION!
FROM SUNRISE TO SUNSET THE GRUELLING TESTS OF STRENGTH AND ENDURANCE CONTINUE - ONE BY ONE, THE AMAZON GIRLS ARE ELIMINATED, UNTIL ONLY NUMBER 7, THE MASKED MAIDEN, AND HER RIVAL, MALA, REMAIN IN THE CONTEST. A DEEP HUSH FALLS OVER THE HUGE AMPHITHEATRE AS THE QUEEN RISES.
ONLY TWO GIRLS SURVIVE THIS TOURNAMENT - NUMBERS 7 AND 12. BOTH HAVE WON 11 CONTESTS! THE FINAL TEST FOR ENTRANCE INTO THE WORLD OF MEN WILL BE - BULLETS AND BRACELETS!
BULLETS AND BRACELETS!

EACH OF YOU WILL SHOOT FIVE TIMES. YOUR OPPONENT MUST CATCH THE BULLETS ON HER BRACELETS - OR ELSE EXPECT TO BE WOUNDED! NOW, TAKE YOUR PLACES! NUMBER 12 WILL SHOOT FIRST.
THE COMMAND... AND THE GIRL FIRES POINT-BLANK AT NUMBER 7, THE MASKED MAIDEN!
THE ULTIMATE TEST OF SPEED OF EYE AND MOVEMENT! NO. 7'S BRACELETS BECOME SILVER FLASHES OF STREAKING LIGHT AS THEY PARRY THE DEATH-THRUSTS OF THE HURTLING BULLETS!
NO. 7 PASSES THE TEST UNSCATHED! NOW IT IS HER TURN TO FIRE. HER OPPONENT'S FAST - BUT NOT FAST ENOUGH!
UGH! MY SHOULDER!
THE WINNER---- CONTESTANT NO. 7 — THE MASKED MAIDEN!
YOU MAY REMOVE YOUR MASK, NUMBER 7! I WANT TO SEE THE FACE OF THE STRONGEST AND MOST AGILE OF ALL THE AMAZONS. DAUGHTER! YOU!
I-I WISH YOU HAD NOT WON, DIANA! BUT-BUT I AM VERY PROUD OF YOU! I AWARD YOU, AS WINNER, THIS COSTUME AND MAGIC LASSO, PREPARED UNDER APHRODITE'S PERSONAL DIRECTION TO WEAR IN AMERICA!
OH, MOTHER— HOW WONDERFUL!
DIANA, LIKE ANY OTHER GIRL WITH NEW CLOTHES, CANNOT WAIT TO TRY THEM ON!
THE AMAZON ATHLETES, CHEERING DIANA, CARRY HER AROUND THE ARENA!
HOLA! HOLA! HAIL THE PRINCESS DIANA, OUR NEW CHAMPION!

THE QUEEN EXPLAINS THE MAGIC LASSO TO DIANA.
IT IS MADE OF TINY GOLDEN LINKS WHICH ARE UNBREAKABLE. THEY WERE TAKEN, AT APHRODITE'S COMMAND, FROM THE MAGIC GIRDLE ITSELF!
THIS CHAIN IS SO FINE — IT IS LIKE SILK!
THE MAGIC LASSO CARRIES APHRODITE'S POWER TO MAKE MEN AND WOMEN SUBMIT TO YOUR WILL! WHOEVER YOU BIND WITH THAT LASSO MUST OBEY YOU!
OBEY ME — BUT, MOTHER, A-WHAT-
DOCTOR ALTHEA INTERRUPTS THE CONFERENCE.
SORRY, DOCTOR, I'M BUSY!
I'LL TRY THIS MAGIC LASSO ON THE DOC!
DOCTOR! STAND ON YOUR HEAD!
S-STAND ON MY HEAD! CERTAINLY NOT! NOT EVEN FOR YOU, PRINCESS!
I THOUGHT YOU WOULD REFUSE TO STAND ON YOUR HEAD. BUT WE'LL SEE —
EE-EK! ARE YOU CRAZY, DIANA?
NOW, STAND ON YOUR HEAD!
N-N-YES, PRINCESS! I WOULDN'T DO IT, BUT SOMETHING COMPELS ME!
STOP YOUR SILLY TRICKS, DIANA! THINK OF THE DOCTOR'S DIGNITY!
I CAME TO REPORT THAT CAPTAIN TREVOR IS BETTER. I REMOVED HIS EYE BANDAGES AND —
BIND HIS EYES AGAIN IMMEDIATELY! HE MUST SEE NOTHING ON PARADISE ISLAND!
NOTHING EXCEPT ME! I'LL BIND HIM AGAIN — MYSELF!
MY EYES MUST BE BAD AGAIN! YOU'RE THE SCIENTIST WHO SAVED MY LIFE. BUT YOU LOOK TO ME LIKE THE MOST BEAUTIFUL GIRL IN THE WORLD!
HM — IF YOUR EYES ARE BAD, I HOPE THEY STAY THIS WAY!
12A
TELL ME YOUR STORY.
MY JOB IN AMERICA IS CATCHING SPIES. I FOLLOWED AN IMPORTANT ENEMY AGENT TO AN ISLAND — SEE? THERE ON THE MAP. MACHINE GUNS OPENED UP ON ME AND I CRASHED — MUST HAVE DRIFTED, UNCONSCIOUS, FOR DAYS — UNTIL YOU FOUND ME!

TOO SOON THE DAY ARRIVES WHEN PRINCESS DIANA MUST LEAVE PARADISE ISLAND - PERHAPS FOREVER!
FAREWELL, MY CHILD! BE GUIDED ALWAYS BY OUR TWIN GODDESSES OF LOVE AND WISDOM!
I PROMISE, MOTHER - GOODBYE!
AMID THE CHEERS AND TEARS OF AMAZON WOMEN, DIANA'S SILENT INVISIBLE PLANE SWEEPS UPWARD INTO THE BLUE, BEARING THE PRINCESS AND THE MAN SHE LOVES TOWARD THE DISTANT SHORES OF AMERICA!
FAREWELL, PRINCESS! HOLA! UNTIL WE MEET AGAIN!
SAYING NOTHING TO STEVE TREVOR OF HER INTENTIONS, DIANA FLIES HER TRANSPARENT PLANE AT TERRIFIC SPEED TO THE SPY ISLAND WHERE HE CRASHED
HOLD EVERYTHING, STEVE - I'M GOING DOWN AFTER THAT SPY!
JUMPING JEHOSOPHAT! DON'T - YOU'LL BE KILLED -
SPOTTING STEVE'S SPY RUNNING FRANTICALLY TOWARD HIS PLANE, DIANA SWOOPS LOW AND CLEVERLY LASSOES HIM.
BOUND BY THE MAGIC LASSO, THE JAPANESE AGENT IS FORCED TO TELL TREVOR EVERYTHING HE KNOWS -- AND THAT IS PLENTY!
WHO IS HITLER'S CHIEF AGENT IN SAN FRANCISCO?
HEINRICH FRITZ UBER!
COLONEL DARNELL, TREVOR'S CHIEF, VISITS HIM AT THE HOSPITAL.
YOU DID A SPLENDID JOB, MY BOY, CATCHING THAT SPY! YOU'VE BEEN PROMOTED TO MAJOR!
BUT I DON'T DESERVE IT - WONDER WOMAN DID EVERYTHING!!
43A
WHEN STEVE, NEXT MORNING, MEETS HIS NEW NURSE, DIANA PRINCE, HE LITTLE REALIZES THAT BENEATH THAT DEMURE DISGUISE HIDES THE GLAMOROUS BEAUTY OF THE AMAZON PRINCESS!
IF ONLY WONDER WOMAN WOULD STAY NEAR ME!
PERHAPS SHE'S NEARER THAN YOU THINK! I'M SURE SHE'LL ALWAYS COME QUICKLY WHEN YOU NEED HER!
---AND SO BEGAN THE CAREER OF WONDER WOMAN!

D. The following is the introduction to Eugene O'Neil's trilogy MOURNING BECOMES ELECTRA. It provides some indication of the Greek tragic sense O'Neil displays. Read it dramatically to the pupils and perhaps encourage them to read the entire trilogy on their own.

GENERAL SCENE OF THE TRILOGY

The action of the trilogy, with the exception of an act of the second play, takes place in or immediately outside the Mannor residence, on the outskirts of one of the small New England seaport towns.

A special curtain shows the house as seen from the street. From this, in each play, one comes to the exterior of the house in the opening act and enters it in the following act.

This curtain reveals the extensive grounds--about thirty acres--which surround the house, a heavily wooded ridge in the background, orchards at the right and in the immediate rear, a large flower garden and a greenhouse to the left.

In the foreground, along the street is a line of locust and elm trees. The property is enclosed by a white picket fence and a tall hedge. A driveway curves up to the house from two entrances with white gates. Between the house and the street is a lawn. By the right corner of the house is a grove of pine trees. Farther forward, along the driveway, maples and locusts. By the left corner of the house is a big clump of lilacs and syringas.

The house is placed back on a slight rise of ground about three hundred feet from the street. It is a large building of the Greek temple type that was the vogue in the first half of the nineteenth century. A white wooden portico with six tall columns contrasts with the wall of the house proper which is of gray cut stone. There are five windows on the upper floor and four on the ground floor, with the main entrance in the middle, a doorway with squared transom and sidelights flanked by intermediate columns. The window shutters are painted a dark green. Before the doorway a flight of four steps leads from the ground to the portico.

The three plays take place in either spring or summer of the years 1865-1866.

Homecoming

ACT ONE

Scene--Exterior of the Mannon house on a late afternoon in April, 1865. At front is the driveway which leads to the house from the two entrances on the street. Behind the driveway the white Grecian temple portico with its six tall columns extends across the stage. A big pine tree is on the lawn at the edge of the drive before the right corner of the house. Its trunk is a black column in striking contrast to the white columns of the portico. By the edge of the drive, left front, is a thick clump of lilacs and syringas. A bench is placed on the lawn at front of this shrubbery which partly screens anyone sitting on it from the front of the house.

It is shortly before sunset and the soft light of the declining sun shines directly on the front of the house, shimmering in a luminous mist on the white portico and the gray stone wall behind, intensifying the whiteness of the columns, the somber grayness of the wall the green of the open shutters, the green of the lawn and shrubbery, the black and green of the pine tree. The white columns cast black bars of shadow on the gray wall behind them. The windows of the lower floor reflect the sun's rays in a resentful glare. The temple portico is like an incongruous white mask fixed on the house to hide its somber gray ugliness.

In the distance, from the town, a band is heard playing "John Brown's Body." Borne on the light puffs of wind this music is at times quite loud, then sinks into faintness as the wind dies.

From the left rear, a man's voice is heard singing the chanty "Shenandoah"--a song that more than any other holds in it the brooding rhythm of the sea. The voice grows quickly nearer. It is thin and aged, the wraith of what must once have been a good baritone.

E. Isaac Asimov, a modern American science fiction writer, is fond of using classical allusions and references in his books. You might point this fact out to the pupils and then discuss some of the allusions and references given below:

sword of Damocles--an everpresent threat
Hippocratic oath--pledge to ethical service made by doctors
Thespian--pertaining to dramatic art
Golden Touch of Midas--ability to turn things to advantage or profit
Pyrrhic victory--a costy victory
Damon and Pythias--two good friends
Platonic love--non-physical love
ostracize--to exile
Delphic oracle--a predictor of the future
rich as Croesus--wealthy as a mythical king of Asia Minor
Gordian Knot--a difficult problem
Draconian laws--harsh laws
laconic--silentious
a Cassandra--a prophet everyone ignores

CHAPTER XI

CLASSICAL INFLUENCE ON AMERICAN ART AND ARCHITECTURE

I. BACKGROUND INFORMATION FOR THE TEACHER

A. Classical Architecture in America

One of the most visible manifestations of our classical heritage is architecture. Public buildings which resemble Greek and Roman temples, private homes with classical detail, bridges with Roman arches, sports arenas patterned on ancient amphitheaters, and modern buildings with Greco-Roman decorative motifs abound in our city and the nation.

The emphasis on the purely classical line began with Andrea Palladio in the mid-16th century in Italy. Through the publication of his theories, architects such as Inigo Jones and Christopher Wren surfaced in Britain in the 17th and 18th centuries. Jones and Wren influenced architecture in colonial America. Specifically, they exemplify the so-called Georgian style of architecture e.g. the First Bank of the United States (3rd and Chestnut), Independence Hall, and Carpenters' Hall.

Thomas Jefferson created a neo-classical style of architecture based on Palladio and his personal observations of Roman ruins in Southern France. This neo-classical style is seen in the facade of the First Bank which has a Georgian structure with a classical facade appended. This style was brought to perfection in the Second Bank of United States (4th and Chestnut) by Wm. Strickland, a major colonial architect.

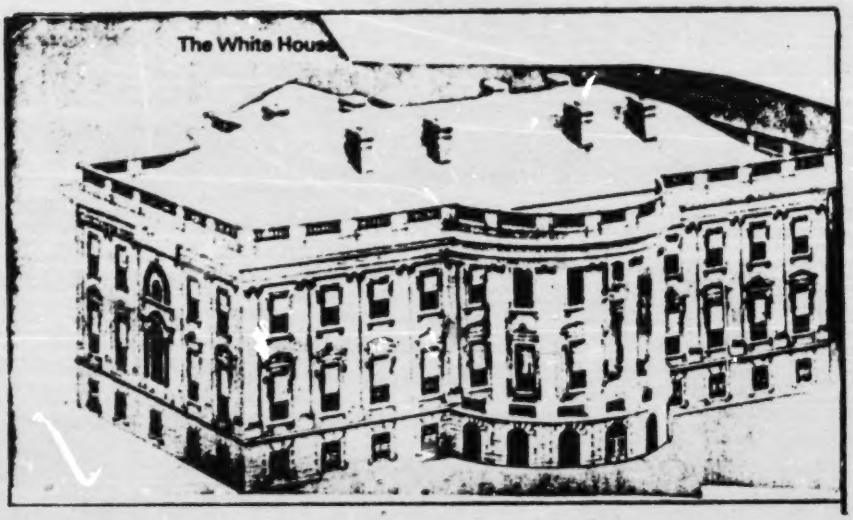
In keeping with Jefferson's theory that the Neo-classical style should be used in public buildings, most public buildings in Washington D.C. are in this style as are many state capital buildings.

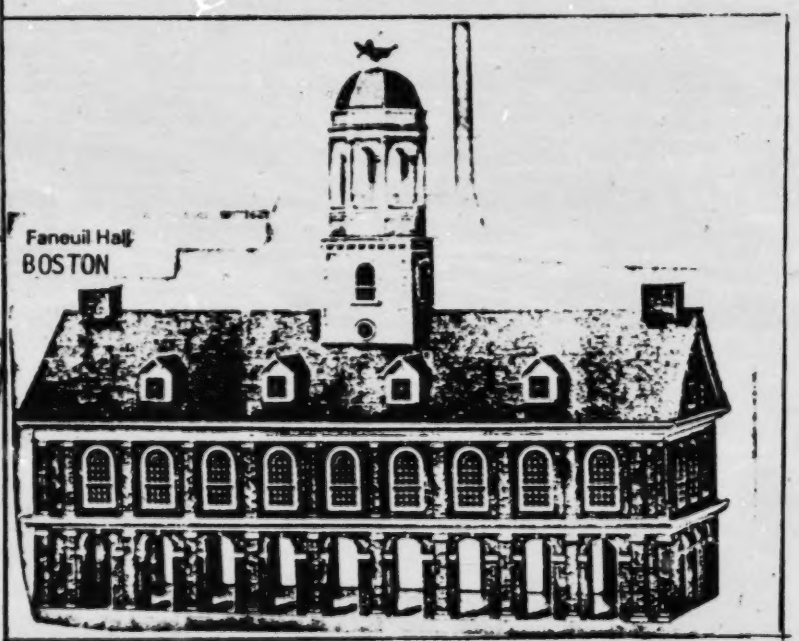
Beaux Arts was a movement centered in Paris that emphasized classical lines and decorations. The Girard Bank at Broad and Chestnut is a notable example of this movement. This bank is modelled after the Pantheon.

Neo-baroque architecture displays a great deal of decoration. It has many classical features. City Hall is a fine example. Even Art-Deco and modern architecture sometimes employ design elements taken from the vocabulary of classical architecture.

There are at least three reasons for the classical influence on American architecture. One is the belief that in some respects America reflected the Greco-Roman ideals of democracy and liberty. America was a New Rome or a New Greece and therefore it was appropriate that its buildings and monuments be in classical style. Another reason was the Force of European tradition. Buildings in Europe were often classical in style and it was natural that America would continue this tradition. A third reason was the sheer beauty of the classical style itself. People were awed by its stateliness and grandeur.

The photographs below show some random examples of classically influenced buildings in America.





B. Greco-Roman Influence on American Sculpture

The Greco-Roman influence in American Sculpture is seen in many utilitarian objects, e.g., statues of Mercury used to identify post offices and statues of the discobolus used to identify gymnasia. Several famous American statues have classical antecedents.

Horatio Greenough, the early 19th century American Sculptor, produced a statue of Washington, heroic in size, which was intended for the center of the Rotunda of the Capitol at Washington. It represents our first president as Olympian Zeus half draped and seated on a throne. Greenough made the statue in Rome, but it was too large to pass through the doorway of the Capitol. When the doorway of the Capitol was enlarged the weight of the statue caused the floor to sag. The statue was removed to the Smithsonian Institution. Davy Crockett and others criticized the statue as disrepectful and inappropriate.

Hiram Powers, a contemporary of Greenough, produced a statue called the "Greek Slave". It depicts a Greek woman taken captive by the Turks at the time of the Greek Revolution. The statue is nude in the ancient tradition and for that reason caused much controversy when first sent to Ohio from Italy by Powers. A committee of clergymen decided to allow the statue to be exhibited because of its "moral character". Powers made over $25,000 from exhibiting the statue. Powers also produced a partially nude statue of "America" in classical style. In the photo below "America" is on the left and "The Greek Slave" on the right.

Thomas Crawford, a sculptor of the same period, made a statue of Liberty that is now on top of the Capitol. Liberty is dressed in Roman style.

Erastis Dow Palmer in his masterpiece "White Captive" did something to compete with Powers. "White captive" is likewise a statue of a nude young woman in the classical tradition.

Daniel Chester French, a sculptor of the late 19th and early 20th centuries, produced several statues in classical style. His statue, "In Flanders Field", depicts a partially draped youth holding a torch. His "Alma Mater' resembles a seated Roman goddess. His "Minute Man" which marks the historic spot of Concord, Massachusett was modeled after the Apollo of Belvedere.

A Philadelphian from the same period, Anna Colemon Ladd, depicted Eros and Anteros in her "Fountain of Youth" which is in Torresdale. This statue is part of a fountain.

Augustus Saint Gaudens produced a beautiful and sensitive statue of Diana now in the Philadelphia Art Museum. The statue was originally at the top of the tower of Madison Square Garden, New York City.

Many busts and decorative sculptures show classical influence. It is not feasable to catalog the many examples here. The reasons for the classical influence in sculpture were similar to those already listed in regard to classical influence on architecture, viz., the view that America was a new classical world, European tradition, and the beauty of classical motifs themselves.

C. American Painting and the Greco-Roman Past

There are touches of classical influence in many early American portraits.

Benjamin West, the painter of the late colonial period from Philadelphia, did a representation of Agripina bringing the ashes of Germanicus to Brundisium. He also produced a picture of Cicero discovering the tomb of Archimedes and a Cupid and Psyche. When he painted "Death of General Wolfe after the Capture of Quebec" he decided to represent the people clothed in the costumes of the time when the event

took place, instead of in the Greek or Roman draperies which until that time had been used in pictures of that period. This departure from the classical tradition evoked much comment, and even King George remonstrated.

John Vanderlyn (1775-1852) was a painter of ideal figures portraits, and murals. His works of classical interest include "Marius amid the Ruins of Carthage" and "Ariadne Asleep on Naxos". The later is in the Pennsylvania Academy of Fine Arts in Philadelphia.

II. TEACHING SUGGESTIONS

A. Show one of the slide sets on Classical Philadelphia available through the Division of Foreign Languages.
The following is a commentary that might be used as the slide set is being shown and discussed. Teachers are cautioned not to spend too much time with each picture.
"Philadelphia is a very busy place. All of us are so busy working, playing, learning, etc., that we don't stop to look carefully at the buildings and statues around us. If we did we would notice immediately that many buildings in Philadelphia show classical influence. In some parts of our city (e.g., the Parkway) we have drawn so heavily on Greco-Roman themes that we have almost recreated an area in which an ancient Roman or Greek would feel very much at home. Classical influence is evident in many of our public buildings: museums, churches, synagogues, stadiums, libraries, hospitals, theaters, banks, and fountains. Even private homes in various parts of the city show features of Greek or Roman buildings in the columns, roof lines, and decorations.

In this slide presentation we will be looking at some Philadelphia buildings that show the classical heritage and also at some of the structures in the ancient world upon which they were modeled.

With Philadelphia buildings try to pick out the Greco-Roman features."

The following is a list of the slides in Classical Philadelphia Set A:

1. Reconstructed model of the Palantine Hill in Rome.
2. Pictorial reconstruction of the Roman Forum, heart of the Empire.
3. The Via Sacra, the Curia (Senate House), and the Bascilica Julia might have looked this way in antiquity Note the honorary columns. The bronze doors of the Curia are now in the Vatican.

4. Illustration of how a temple was constructed. Note that columns were constructed generally in layers.
5. Component parts of a temple.
6. The Parthenon (top) and treasury of Athens in Delphi (bottom).
7. The three orders of columns in classical architecture. The Doric is flat and plain; the Ionic is scroll-like or like a ram's horn; the Corinthianis leafy and flowery.
8. The three orders with examples--
9. The Roman Forum. Note Corinthian columns.
10. Another view of the Roman Forum. Note full column and temple foundation.
11. The principles of post and lintel and arch illustrated.
12. Roman Forum. Note arch.
13. Triumphal Arch of Septimius Severus in the Forum.
14. Aerial view of Philadelphia From City Hall.
15. Arco Building.
16. Girard College.
17. Library building at Broad and Christian.
18. Merchants Exchange on Walnut near 3rd. Note similarity to temple of Vesta.
19. Philadelphia Contributionship near 4th and Walnut. Note Corinthian columns.
20. Franklin Institute, 20th and the Parkway.
21. Franklin Institute
22. Franklin Institute
23. Free Library in Logan Circle. Note pediment.
24. Full view of Free Library
25. Free Library. Note square half columns.
26. Courthouse near Logan Circle. The statue depicts Brevet Major General Pennypacker as Mars sowing the seeds of war according to some authorities.
27. St. William's Church in Lawndale. Note Ionic Columns.
28. Close up of the same.
29. Lafayette Building at 5th and Chestnut. Note Corinthian
30. columns.
30. Interior columns of Memorial Hall, Fairmount Park.
31. United States Mint, 17th and Spring Garden.
32. Masterman School, 17th and Spring Garden.
33. Art Museum, aerial view.
34. Art Museum. This building is the largest of its kind in the world. It is modelled on a Greek temple.
35. Art Museum. Note statues of Jupiter, Minerva, and Mercury in pediment. Note griffin on top.

36. Art Museum. Note statue in classical tradition. Note Doric columns.
37. Art Museum. Note gods and goddesses in pediment.
38. Art Museum
39. Art Museum. Statue of Prometheus slaying the Vultures by Lipchitz
40. Waterworks behind Art Museum along Schuylkill.
41. Waterworks
42. Art Museum inscription Ariston men hudor (APIΣTON MEN YΔΩP) "water is the best substance".
43. Fidelity Bank. Note classical arch with keystone.
44. Walnut Lane Bridge over Wissahickon Creek in Fairmount Park. Note resemblance to aqueduct.
45. Interior of Independence Hall. Note arch.
46. Statue of Marcus Aurelius on Capitolme Hill in Rome.
47. Roman statues. Note realistic portrayal.
48. Equestrian statue of Washington on Parkway in front Art Museum.
49. Base of equestrian statue. Note female figure reminiscent of Minerva.
50. Amazon and the Lion in front of the Art Museum.
51. Memorial Hall arch dedicated to CIVIL WAR heroes.
52. Memorial Hall. Note honorary column.
53. Centennial Fountain near Art Museum.
54. Logan Circle Fountain
55. Urn along East River Drive
56. Municipal Service Building. Note motto Philadelphia Maneto. ("May brotherly and sisterly love long endure" or "Long live Philadelphia").
57. Seal of the state of Pennsylvania in colonade in Independence Mall
58. Seal of Virginia. Note motto Sic semper tyrannis. ("Thus always to tyrants").
59. Close up of seal of Virginia.
60. Seal of Massachusetts. Note inscription Sigillum Reipublicae Massachusettensis ("The seal of the commonwealth of Massacnusets").
61. The shield of the Barclay on Rittenhouse Square. Latin motto reads Dum Vivimus Vivamus. ("While we live let us live").
62. Plaque on East River Drive. Note motto Abundantia.
63. Plaque in same series. Note Prudentia. ("Prudence").
64. Plaque in same series. Note Potestas. ("Power").
65. Plaque in same series. Note Justitia. ("Justice").

66. Plaque in same series. Note Amor patriae. ("Love of country").
67. Plaque on side of the home of Dr. Casper Wister. Note inscription Philosophiae et Scientiae Domus. ("The house of philosophy and knowledge").
68. Seal of the U.S. States on the Federal Building, 9th and Market Street. Note inscription E pluribus unum. ("One from many").
69. Same building. Note inscription Qui pro Domina Justitia Sequitur. ("Who (or which) prosecutes on behalf of Lady Justice"). This motto refers to the Justice Department.
70. Ayer Building at 27th and Pennsylvania Avenue. Note inscription Fidelitas under relief.
71. Same building. Note arch and Greek decorative motifs.
72. Same building. Note Frugalitas under relief.
73. Urn in Rittenhouse Square.
74. Another urn in Rittenhouse Square.
75. Bacchus and Silenus on East River Drive.
76. Statue in Rittenhouse Square. Note Classical dress and motif.
77. John Marshall behing Art Museum. Note classical aura.
78. Art Museum.
79. Memorial Hall with equestrain statue
80. Pegasus in front of Memorial Hall in Greek style.
81. Wrestlers near Memorial Hall in Greek style.
82. Eagle on 30th and Market Bridge.
83. Law, Justice, and Plenty in Fairmount Park.
84. Same
85. Garfield Memorial Monument on East River Drive.
86. Same. Note Minerva figure.
87. Same. Note wreath and shield.
88. Same. Note E pluribus unum.
89. Franklin in the Franklin Institute.
90. Rodin Museum on Parkway. Note arches, columns.
91. Same.
92. Same. Note similarity to Roman perisyle.
93. Same. Note satyr fountain with shell.
94. University Museum.
95. Kensington row homes. Note columns and pediments.

96. West Philadelphia row homes. Walnut at 55th.
97. West Philadelphia row homes. 63rd Street.
98. Reconstruction of Pantheon. Note dome.
99. Girard Bank. Broad and Chestnut.
100. Dome in Memorial Hall.
101. Frieze on Federal Reserve Building at 8th and Chestnut.
102. Frieze on Federal Building, 9th and Market.
103. Widener Building near City Hall.
104. City Hall
105. Same. Note Keystone which is the face of a warrior.
106. Same.
107. Interior of City Hall
108. Reconstruction of Colosseum.
109. Veterans Stadium, Spectrum, J.F.K. Stadium.

The following is a list of slides in Classical Philadelphia, Set B.

1. Reconstruction of the Palatine--This slide was taken from a plastico reconstruction of Rome.
2. Pictorial Reconstruction of the Forum.
3. Via Sacra--Pictorial Reconstruction.
4. Stages of Temple Construction.
5. Component parts of Temple.
6. Parthenon (Top); Treasury of the Atheneans at Delphi; (bottom).
7. Orders of Columbus a. Left--Ionic b. top right--Doric c. Bottom--Corinthian.
8. 3 Orders of Colomns--a. Top--Doric b. Middle--Ionic c. Bottom--Corinthian.
9. Roman Forum. Corinthian column.
10. Note column with foundation.
11. Principles of Past and Lintel versus Arch (Top) (Bottom) The centerstone of Arch is called the Keystone.
12. Corinthian Capital with arch in Background. Note Fallen Fluted Columns.
13. Triumphal Arch--Arch of Septimus Severus, African Emporor
14. Aerial View of Philadelphia.--Taken from Wm. Penn overlooking J.F.K. Plaza.
15. Aerial View of Philadelphia looking towards Benjamin Franklin Bridge.
16. Girard College--Entrance.--Corinthian Columns.
17. Girard College--Side view.
18. The First Bank of the United States, 3rd and Chestnut.
19. The Second Bank of the United States, 4th and Chestnut. Note Doric columns.
20. Same as above--Independence Hall in background.
21. McPhearson Square Library--Kensington and Somerset. Note Ionic columns.
22. Same as above--Note Dome.
23. Free Library of Philadelphia.--Logan Circle.
24. Side of Library
25. Library--Logan Circle
26. I.V.B.--Kensington Avenue and Huntingdon--Note Roman Numerals on Clock and simple Corinthian columns.
27. I.V.B. Bank--close up of Pediment--Roman Figures. Note symbol of Mercury (Caduceus).
28. I.V.B. Bank--Roman Windows
29. Interior of Free Library--Pediment design over door, Roman Columns.
30. Interior of Independence Hall

31. Courthouse on Logan Square.
32. 30th Street Station
33. 30th Street Station
34. Library Company--4th and Walnut
35. Philadelphia Art Museum with Waterworks
36. Art Museum--Pediment with Mythological Figures.
37. Art Museum--Corinthian Columns.
38. Art Museum--Ionic Columns and Statue in Greco-Roman Tradition
39. Art Museum
40. Art Museum
41. Art Museum--Prometheus and the Vultures. (Jacques Lipchitz)
42. Art Museum
43. Academy of Music
44. Memorial Hall--Dome, Arch and Equestrian Statues.
45. Belmont Avenue Bridge.
46. Equestrian Statue--Marcus Aurelius on the Capitoline in Rome.
47. Roman Statues
48. In front of Art Museum--Amazon fighting Lion.
49. East River Drive--U.S. Grant.
50. East River Drive--Equestrian Statue.
51. Logan Circle Fountain--
52. Logan Circle Fountain
53. East River Drive--Bacchanalian Figures.
54. Same as Above
55. Municipal Services Building--Latin inscription Philadelphia Maneto. ("May brotherly and sisterly love long endure" or "Long live Philadelphia")
56. Stoa at Independence Mall--Sigillum Reipublicae Connecticutensis ("The seal of the State of Connecticut")
-Qui Transtulit Sustinet ("He who has carried us across sustains us").
57. Seal of New York--Excelsior: ("Higher").
58. Barclay--Rittenhouse Square--Dum Vivimus Vivamus ("While we live let us live").
59. Union League Building--15th Street side.
Amor Patriae Ducit--("The Love of the fatherland guides us").
60. Union League

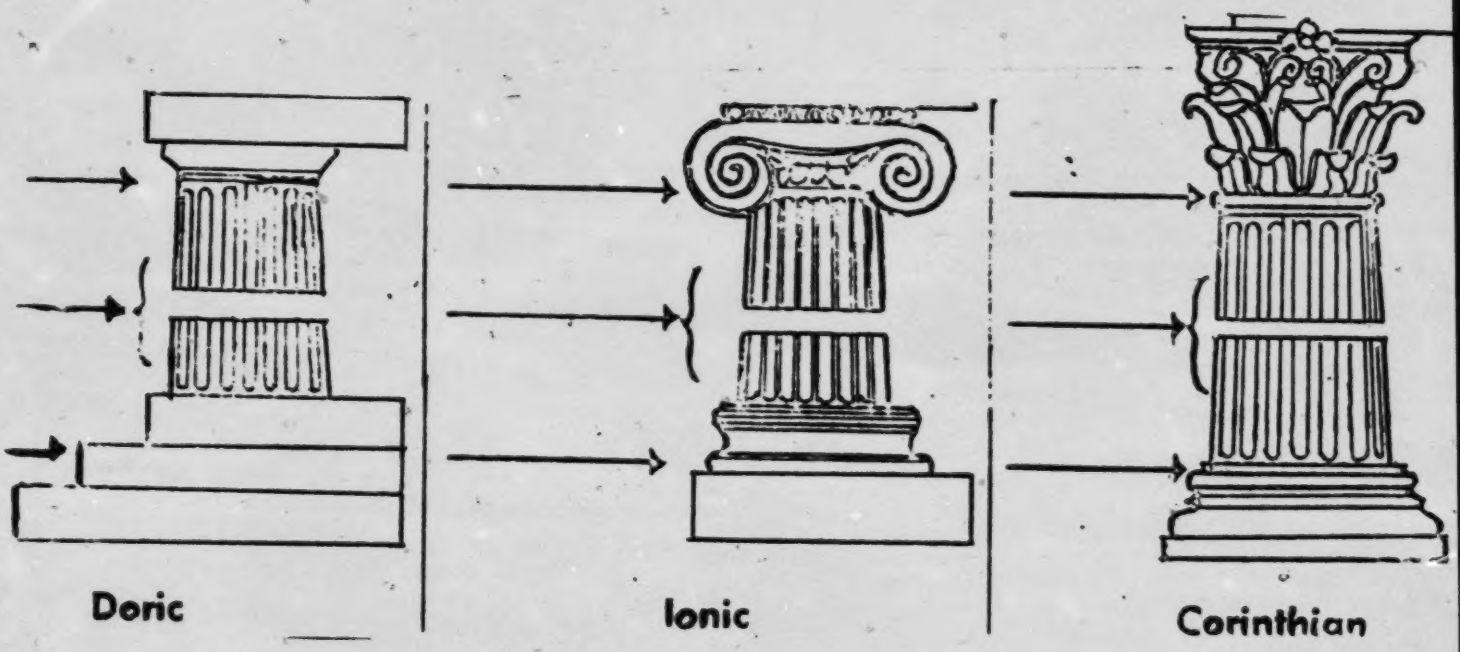
61. Gate at the University of Pennsylvania.
Inveniemus Viam aut Faciemus ("We shall find the way or make one").
Quotation is based on Seneca, Hercules Furens.
62. Courthouse at 9th and Market --E Pluribus Unum. ("One from many").
63. Courthouse at 9th and Market (Note motto of the Justice Department). Qui pro domina Justitia sequitur (Who [or which] prosecutes on behalf of Lady Justice").
64. Courthouse at 9th and Market--Sigillum Thesauri Americae Septentrionalis
Words are abbreviated (The seal of the Treasury of North America).
65. Ayre Building--25th and Pennsylvania Avenue.
Left side under figure--Fidelitas ("Fidelity")
Right side " " --Frugalitas ("Frugality")
66. Same building--Rear
left side--Amicitia ("Friendship")
right side--Prudentia ("Prudence")
67. Urn--Grecian--Rittenhouse Square.
68. Same Urn
69. Rear of Art Museum--Baby Bacchus and Silenus.
70. Rear of Art Museum--Diana
71. Art Museum--Prometheus and the Vulture.
72. East River Drive--Statue of an Eagle
73. Statue of John B. Kelly Sr. --sculler on East River Drive.
74. East River Drive--Freedom Fountain
75. East River Drive--The Slave
76. Memorial Hall--Pegasus
77. Pegasus
78. Memorial Hall--Civil War Monument
Honorary Column, Equestrian Statue.
79. Federal Reserve Bank--8th and Chestnut
80. Library Company--4th and Walnut
81. Library Company--4th and Walnut--Benjamin Franklin in a toga.
82. In front of Courthouse on Logan Circle Mars and the Dogs of War.
83. Logan Circle--Civil War Monument (Minerva Figure).
84. Monument in front of Franklin Institute.
85. close-up of above.

86. Lincoln, N.B., fasces, eagle, & wreath--East River Drive.
87. West Laurel Hill Cemetery--Mausoleum
88. West Laurel Hill Cemetery--Mausoleum
89. Entrance West Laurel Hill Cemetery
90. West Laurel Hill Cemetery.
91. Porch in West Philadelphia. Note classical style.
92. Porch in " "
93. Girard Bank
94. Dome of Girard Bank
95. Cathedral of Saints Peter and Paul--Parkway
96. Radin Museum
97. The Thinker--Radin
98. Frieze Work--Federal Reserve Building
99. close-up of above
100. Relief work--8th and Chestnut
101. Roman Colosseum
102. J.F.K. Stadium, Spectrum, Veteran's Stadium

In using slide sets move quickly through the pictures. Otherwise you will not finish the set in a class period. Do not show both slide sets to the same class ordinarily; there is too much overlapping.

Slide sets may be abridged by removing shots showing the same building from different angles. Please be sure to replace all slides in their appropriate slots in the carousel before returning the set to the Division of Foreign Languages.

B. Using the schema below on a transparency or on the chalkboard discuss the three styles of Greek columns. Invite pupils to locate buildings in their neighborhoods that use these styles of columns. A collage of pictures of such buildings might be developed.



C. Pupils might be invited to do research on specific artists mentioned in this chapter and make reports to the class. Emphasis in the reports would be placed on the classical influence on the artist.

D. Show the slide set on Classical Sculpture in Philadelphia available through the Division of Foreign Languages. The following introduction and commentary may be used with this slide set:

Philadelphia is very rich in classical Art. We find classical themes and styles not only in and around museums but virtually everywhere we go. Numerous classical sculptures can be found outside, in our parks and throughfares. This slide set gives the location, creator and brief description of the impressive monuments to be found around town.

Order and Description of Classical Sculpture in Philadelphia Slide Set

1. View of Benjamin Franklin Parkway and City Hall taken from steps of Art Museum. Note equestrian statues of Washington by Rudolph Siemering (1887). In some senses it may be compared with the Via Sacra in Rome.

2. The Sculpture of City Hall--Alexander Calder (1873-1893). Note the Corinthian columns and use of the arch.

3. Dormer caryatids (statues used as columns for support) on City Hall in the form of American Indians. Caryatids were used on Greek Erechtheum on the Acropolis. At top is a buffalo; on left, a pioneer with axe in hand, faces a worried Indian.

4. Caryatids representing different continents. These represent Africa and Asia.

5. Caryatids of America and India.

6. Figure of Law with modified Corinthian columns in background. Note Latin inscription LEX on the large tome.

7. William Penn atop City Hall by Alexander Calder (1894). There is a classical gravity and dignity in the statue.

8. Equestrian statue of George Washington in front of the Art Museum. Seated in Liberty, a Minerva-like figure. Note Corinthian columns in background.

9. Orestes and Pylades Fountain with the bust of Diana in the rear, by Carl J. Steinhauser (1884), Columbia Avenue, at 33rd Street (East).

10. Full view of Fountain. Pylades grew up with Orestes who was exiled to the court of King Phocas to protect him form Clytemestra and Aegisthus. Their friendship was proverbial. Statue was built to honor friendship.

11. Statue of Diana in Art Museum (formerly atop old Madison Square Garden) by Augustus Saint Gaudens, 1892.

12. Honorary Columns of Smith Memorial (a Civil War Memorial)--(1899-1912). The work of many sculptors. Note equestrian statues and arches.

13. Smith Memorial. Note arch, Ionic columns, Angel of Courage.

14. Garfield Monument by August Saint Gaudens (1895), founded on East River Drive below Girard Avenue. Note laurel wreath and Minerva--like figure.

15. Close-up of figure--called Figure of the Republic with sword and shield. Note eagle on top of shield with arrows and olive branch. Note inscription, E Pluribus Unum (barely visible).

16. Fountains at Logan Circle by Alexander Calder (1924); the figures symbolize the three rivers, Wissahickon, Delaware, and Schuylkill; originally funtional as drinking places for man and beast.

17. Wissahickon is represented by Leda and a swan.

18. Pediment of Art Museum by Carl P. Jennewein (1952); symbolizes sacred and profane love. Zeus (Jupiter) in center; on right are Demeter, Ariadne, Theseus, and the Phython; on the left Aphrodite, Eros, Adonis, Aurora with the owl. These are thirteen terra cotta figures covered with ceramic glazes.

19. Prometheus strangling the vulture by Jacques Lipchitz (1952), outside Philadelphia Museum of Art. It is a modern variation of the Prometheus myth. Here Prometheus is represented as Liberty strangling the Vulture of Oppression.

20. William Warner tomb in Laurel HIll Cemetery by Alex Calder (1889). Half open sarcophagus. A soul is escaping in a cloud.

21. P.R.R. War Memorial at 30th Street Station by Walter Hancock, 1950. The Angel represents Archangel Michael; done for WWII; a realistic rendering of figures; segmented fluted columns; Nike-like figure.

22. Water nymph and bittern by William Rush (1809); fountain was originally wood, recast in bronze; in Center Square, Fairmount Park; America's first decorative fountain.

23. Benjamin Franklin, dressed in Roman toga, by Francesco Lazzarini (1791); found at the Library Company; Franklin's arm rests on books to represent the first library of Philadelphia; note Roman numerals for dates: MDCCLXXXIX.

24. Minerva, patroness of American Liberty at Library Company by Guiseppe Ceracchi (1792); made terra catta; stood behind speaker's chair in first Congress which sat in Philadelphia.

25. Eagle on the Pediment of the First Bank of United States by Clodius Legrand (1797); corucopia; Jupiter's acorns; fierce-eyed eagel standing on globe; oak branch and olive branch laden with fruit.

26. Eagle by William Rush (1810); Philadelphia Museum of Art; used as symbol of the young nation.

27. Memorial Hall designed by Herman Schnarzmann (1876); site of nation's centennial celebration; main entrance with Columbia atop dome; found in Fairmount Park.

28. Statue by A.J. Müller representing Science, atop Memorial Hall with globe and scroll.

29. Statue by A.J. Muller representing Art, atop Memorial Hall with pallet; background--Civil War columns.

30. Statue by A.J. Muller representing Industry atop Memorial Hall with cog wheel and man with sledge and vice.

31. Statue by A.J. Muller representing Commerce atop Memorial Hall, female figure holds the Caduceus, wears winged hat of Mercury and holds an anchor; the man holds mooring ropes.

32. Statue by A.J. Muller representing Agriculture, atop Memorial Hall; female figure carries sickle and bundle of grain.

33. Pegasus by Vincenz Pilz, atop Memorial Hall.

34. The Amazon by August Kiss (1843); East Entrance of Philadelphia Museum of Art.

35. The Lion Fighter by Albert Wolff (1858); Philadelphia Museum of Art, East Entrance.

36. Religious Liberty by Moses Ezekial; represents republican freedom; to her left is an eagle crushing a snake; to her right is Faith represented by a youth with a flaming torch.

37. Honor arresting the Triumph of Death by P.F. Connelly (1869); death rides over courage, perseverance, and strength but is stopped by honor. Found in Fairmount Park, near Memorial Hall.

38. Same--side view; compare with Greek and Roman battle statuary.

39. Beauty, Faith, Hope, Wisdom, Strength, and Charity by Joseph A. Bailley (1855); note women wearing Roman dress and Roman style of statues; strength especially resembles Diana.

40. Justice by William Rush (c. 1824); in Pa. Academy of Fine Arts; this and the following large figures were originally placed on either side of a Roman arch which spanned Chestnut Street in front of Independence Hall.

41. Wisdom by William Rush (c. 1824); snake which reveals secrets of the earth surrounds her right arm; mirror for seeking self-knowledge; the stand beside her supports books.

42. Tragedy and Comedy by William Rush (1808); Pa. Academy of Fine Arts; note masks, characteristic of the Greek and Roman theater.

BRIEF ANNOTATED BIBLIOGRAPHY

◄ Crawford Grace et al "Classics in America" in LANGUAGE AND CULTURE: HERITAGE AND HORIZONS, Northeast Conference on the Teaching of Foreign Language, 1976.
This report covers such matters as tangible survivals of classical interests, the Classics in education, classical influence on the revolutionary and constitution periods, Latin writing in America, classical architecture, and classical influence on literature and language. Also included with the report are suggestions on classroom implementation. This report is very readable and well researched. Copies of Northeast Conference reports may be ordered at $4.00 a piece from Northest Conference, Box 623, Middlebury, Vermont 05753. A limited number of copies are available through the School District's Division of Foreign Languages.

◄ Gummere, Richard M, THE AMERICAN COLONIAL MIND AND THE CLASSICAL TRADITION: ESSAYS IN COMPARATIVE CULTURE, Harvard University Press, Cambridge, Massachusetts 1963. This collection of essays includes treatments of the classical backgrounds of the Constitution, the role of the Classics in American colonial culture and civilization, the impact of the Classics on famous Americans of colonial times and classical education in the colonies.

◄ Gummere, Richard M, SEVEN WISE MEN OF COLONIAL AMERICA, Harvard University Press, 1967. The impact of the Classics on Thomas Paine, Benjamin Rush, Michael Wigglesworth and others is treated.

◄ ed. Reinhold, Meyer, THE CLASSICK PAGESL CLASSICAL READING OF EIGHTEENTH-CENTURY AMERICANS, American Philological Association, University Park, PA.1974.
This book begins with an introduction on the role of the Classics in 18th century American education. It contains selections from the English translations of classical works read by 18th century Americans with suitable introduction to each group of selections. This book is distributed by Interbook Incorporated, 545 Eighth Avenue, New York City 10018.

◄ Wright, Louis B, "Thomas Jefferson and the Classics" in PROCEEDINGS OF THE AMERICAN PHILOSOPHICAL SOCIETY, Volume 87, Number 3, 1943, pages 223-233. This article is an interesting treatment of the Greco-Roman impact on Jefferson's thought, public and private life, and writings. The volume of PROCEEDINGS may be purchased for $1.00 at the American Philosophical Society headquarters at 104 South 5th St. or read in the Library there. The American Philosophical Society may be contacted at WA5-3606. Their usual hours are 9:00 A.M. to 5:00 P.M. Monday through Friday.

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